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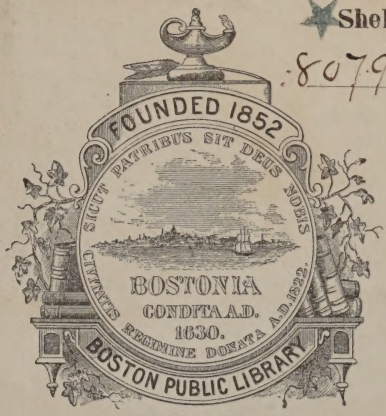

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MUSEUM OF FINE ARTS.

PRINT DEPARTMENT.

CATALOGUE

OF A COLLECTION OF

ETCHINGS, DRY-POINTS AND MEZZOTINTS,

BY

8079.157

FRANCIS SEYMOUR HADEN,

FORMERLY THE PRIVATE PROPERTY OF THE ARTIST.

A SUPPLEMENT TO SIR WILLIAM RICHARD DRAKE'S
"DESCRIPTIVE CATALOGUE OF THE ETCHED
WORK OF FRANCIS SEYMOUR HADEN."

The Collection will be on Exhibition from March 26 to May 17, 1896.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1896.

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III

In the year 1889, the late Mr. Hermann Wunderlich, of the firm of H. Wunderlich & Co., New York, bought of Mr., now Sir Francis Seymour Haden, his private collection of trial proofs and proofs from the plates etched, dry-pointed, and mezzotinted by him. It goes without saying that this collection, of which the following pages offer a catalogue, is of the greatest interest, as it contains only such proofs as the celebrated artist had laid aside for himself. There is only one exception to this rule, — "The Feathers Tavern and Thames Side," D. 108 and 109 (No. 259 of the present catalogue). As this plate is quite rare in the complete state, and as no impression was in the collection sold to Mr. Wunderlich by Mr. Haden, Messrs. H. Wunderlich & Co., who happened to have an impression, thought it well to add it. Otherwise, upon the assurance of the present owners, the collection is absolutely in the same condition in which it came from the hands of the artist.

The completeness of the collection is apparent from the fact that of the plates enumerated in Sir William Richard Drake's "A Descriptive Catalogue of the Etched Work of Francis Seymour Haden" (London: 1880), only Nos. 2, 3, 40, 46, 50, 75, and 78 are not represented in it. Of Nos. 2, 46, 75, and 78, Drake knew of only one impression each. Of Nos. 3 and 40, not even a single impression was known to the same authority. It may, therefore, be interesting to note here that, according to information received after the body of the present catalogue was already in type, impressions of Nos. 40, 46, 50, and 75 (and also of the very rare No. 53) are in the collection of Mr. S. P. Avery, of New York. On the other hand, the collection here catalogued contains proofs from four plates not known to Drake, although executed before the publication of his cata-

logue, viz.: "Portrait of F. Seymour Haden," "Reversed Repetition of D. 63," "Toledo," and "The Monk at the Fountain" (Nos. 88, 155, 462, and 480 of this catalogue). Of plates executed after Drake's catalogue had appeared, there are the following: "Harlech (the second plate)," "The Minister's Horse," "The Village Ford," "A Lancashire River," "Encombe Woods (first plate)," "Encombe Woods (second plate)," "Cowdray with Cows," "Cowdray with Geese," "The Three Calves," "The Four Cows," "Long Parish," "A Salmon River," and "The Breaking up of the Agamemnon (second plate)," (Nos. 511, etc., of the present catalogue).

As quite a special interest attaches to this collection by reason of its trial proofs, it has been thought best to give full descriptions of these, wherever it appeared to be necessary, *i. e.*, more especially in the case of those unknown to Drake, and therefore uncatalogued by him, of which class there are quite a number. It is in this sense also — not only because it enumerates some plates not in Drake — that the present catalogue constitutes a supplement to that of Sir William, which will be useful to every Haden collector.

As these proofs formed the private collection of the artist himself, it is but natural that many of them should bear remarks in his handwriting, — adding a personal interest to the artistic interest awakened by them. All these remarks have been carefully noted here. The question whether they should be reproduced *verbatim et literatim* or only as to their meaning, gave rise to some cogitation. Rapid memoranda, jotted down on the spur of the moment, and therefore unconsidered as to punctuation, etc., sometimes look rather queer in cold-blooded type. The decision was, however, finally arrived at to adhere strictly to the *verbatim et literatim* plan. Nearly all the proofs are signed in pencil by Mr. Haden, either in full or by his initials. The very few exceptions to this rule have been noted.

In some cases it was found necessary to differ in the designation of the states from the indications written on the proofs. But this has been done only where the evidence offered by the proofs themselves made such a difference of opinion unavoidable.

The description of the papers on which these proofs are printed is summary, and may not always be strictly correct. India and Japan papers offer no difficulty. The "laid papers," — "papiers vergés," as some collectors love to call them,— cover a wide range, from really old hand-made paper, torn from old books, to the modern machine imitation, especially in the thick kinds. But, as a rule, "laid paper" may be taken to mean fine old paper, a century or more old. As to the so-called "Creswick," finally, it might sometimes have been safer to say "Whatman," but either will do to designate a certain kind of paper which differs from the other kinds used.

S. R. KOEHLER.

PORTRAITS

OF

FRANCIS SEYMOUR HADEN.

A. F. Seymour Haden.
Dry-point. 1862. Not in Drake. (See No. 88 of this catalogue for description.)

B. L. Lacretelle.
Etching. 1878.

C. Wm. Strang.
Etching. Marked: "1.st trial."

D. Chas. Wm. Sherborn.
Engraving. 1880, at the age of 62.

E. A. Legros.
Mezzotint. Marked: "First from plate," and "July 17, 1881, Goulding."

F. Gerald Robinson.
Mezzotint. Marked on back: "1.st trial proof. Ex.d Soc. Painter Etchers. `1887."

ETCHINGS,

DRY-POINTS, AND MEZZOTINTS

BY

FRANCIS SEYMOUR HADEN.

1843-4.

THE TOMB OF PORSENNA. D. 1.

1. Drake's trial proof (*a*), the only impression known. Retouched by Mr. Haden. On tinted plate paper. — Plate supposed to be lost.

HOUSES ON THE TIBER. D. 4.

2. The pencil sketch in this collection is the original from which the etching was made. — The plate and the only impression taken from it are supposed to have been lost.

PISA. D. 5.

3. The colored sketch in this collection is the original from which the etching was made. A description of the locality is given on the back, with the date, March 11, 1844. — The plate and the only impression taken from it are supposed to have been lost.

THE VILLA OF MECÆNAS. D. 6.

4. Drake's trial proof (*a*), the only impression known. Retouched by Mr. Haden. On tinted plate paper. — Plate supposed to be have been lost.

1858.

ARTHUR. D. 7.

5. Drake's trial proof (*b*). On laid paper. — Plate destroyed.

Dasha. D. 8.

6. Trial proof before the one described by Drake, without the ribbons at the back of the head, and with the dress unfinished and not drawn down to the lower margin of the plate. On laid paper.
7. Same as the previous proof, but retouched by Mr. Haden. On laid paper.
8. Trial proof as described by Drake, *i. e.*, with the black dress drawn down to the lower margin of the plate. On tinted plate paper. — Plate destroyed.

A Lady Reading. D. 9.

9. Drake's trial proof (*a*). A fragment only. Pure etching. On tinted plate paper.
10. Drake's trial proof (*b*). Some dry-point work has been introduced. On laid paper.
11. Fragment of Drake's trial proof (*c*)? On India paper.
12. Trial proof not described by Drake: — The China bowl on which the lamp stands is still visible through the heavy dry-pointing which has been added, and the foot of the lamp is as before. A little girl, with loose hair, seated at the table and apparently reading a paper which lies upon it, has been introduced to the right of the lamp. On the back is written the following: "This state was founded on, and done at the same time, as two plates of Whistlers, and was intended to suggest a composition for a picture. As far as I can recollect the only impression taken of the plate in this state was given to Whistler. If so this must be the impression. It is not in Drake and, till Mr. Thibaudeau met with it the other day, I had forgotten its existence. F. Seymour Haden. Woodcote June 1.st 1887." On plate paper.
13. Trial proof not described by Drake. Same as published state, but before the signature, in dry-point, reversed on the print. On Japan paper.
14. The published state, as described by Drake. On Japan paper. — Plate destroyed.

AMALFI. D. 10.

15. Drake's trial proof (*a*). On laid paper.
16. The published state. The word "Amalfi," in the lower left corner, is only very faintly visible. On Japan paper. — The plate is missing.

1859.

THAMES FISHERMEN. D. 11.

17. Drake's trial proof (*a*). On India paper.
18. Between Drake's first and second published states. Drake describes the second state as "grey and denuded of bur," which certainly does not apply to the impression in this collection. On Japan paper. — Plate destroyed.

KENSINGTON GARDENS. The small plate. D. 12.

19. Drake's first published state. On laid paper.
20. Drake's second published state. On Japan paper.
21. Drake's second published state. Counterproof. On plate paper. — Plate destroyed.

MYTTON HALL. D. 13.

22. Drake's trial proof (*a*). On the back is written, "This must have been the first trial proof — Bought of Braquemond. S. H." On laid paper. Printed in brown.
23. Drake's published state. On Japan paper. Printed in black. — Plate destroyed.

EGHAM. D. 14.

24. Drake's first published state. There are only three large birds in the sky. On laid paper.
25. Drake's second published state, but instead of "13 or 14 birds," only 11 or, at the utmost, 12 birds can be counted in the sky. On laid paper.
26. Drake's third published state. On vellum. There are only 8 birds in the sky. — Plate destroyed.

EGHAM LOCK. D. 15.

27. Drake's trial proof (*a*). Sir William describes such a proof as in his own collection and "unique." The one here shown is, however, of the same kind, the water on

the right being "turbulent" and the sky "troubled." The "wooden camping" has evidently been erased and the whole proof retouched. On the back is written: "Memorandum to give the mezzotinter some idea of the strength of the ground he is to lay. S. H. The proof is one of two only taken in this state. Sir W. Drake has the other." On plate paper.

28. Drake's first published state. On Japan paper.
29. Drake's second published state. On vellum.
30. Trial proof from the plate after it was mezzotinted. Marked: "Unique trial." Presumably, therefore, earlier than Drake's third published state. On Creswick paper. Printed in brown.

Sub Tegmine. D. 16.

31. Drake's trial proof (*a*). On Japan paper. In brown.
32. An impression from the plate in the same state, but before it was re-inked. On plate paper. On the back is written: "For Museum."
33. Drake's first published state. On Japan paper.
34. Drake's second published state. On laid paper. — Plate destroyed.

Out of Study Window. D. 17.

35. Drake's trial proof (*a*). Drake says: "A single impression taken." On the back of this proof is written: "Trial. one of very first." On greenish laid paper.
36. Drake's trial proof (*b*). Marked: "Aug. Delâtre imp^{r} Londres 1859," and "A Aug. Delatre Seymour Haden." On the back is written: "An impression with drypoint lines in sky w.^{h} were taken out at once. — S. H." On laid paper.
37. Drake's first published state. On Japan paper. — Plate destroyed.

Fulham. D. 18.

38. Drake's trial proof (*a*). On laid paper.
39. Drake's trial proof (*b*). On Japan paper.
40. Drake's first published state. On Japan paper.

41. Drake's second published state. To Drake's description may be added, that in this state the stems of poplars in outline on the right have also disappeared. On laid paper.

On the Test. D. 19.

42. Drake's trial proof (*a*). On Japan paper.
43. Trial proof between Drake's (*a*) and (*b*). This proof differs from the following in the water, the bright light upon which has not yet been subdued by delicate lines. It is marked: "1.st impression from plate," but this is evidently a mistake as it shows the signature and some of the work, — the leaves, for instance, added to the twigs growing out of the tree-tops on left, — peculiar to the later state. On Japan paper.
44. Drake's trial proof (*b*). On Japan paper.
45. Drake's published state. On Japan paper.

A Water Meadow. D. 20.

46. Drake's trial proof (*a*). Marked, apparently, "Romsey Meadows," but the first letter is destroyed. On laid paper.
47. A second of these proofs, touched up by Mr. Haden into a storm effect, and with changes in the trees to right. Mentioned in Drake's catalogue. On laid paper.
48. A counterproof of (*a*). On plate paper.
49. Drake's trial proof (*b*). On Creswick paper.
50. Drake's published state. On India paper. Close cut.
51. Drake's published state. On Creswick paper.

Early Morning — Richmond. D. 21.

52. Drake's first published state. On Japan paper.
53. Drake's second published state. On vellum. — Plate destroyed.

Kidwelly Town. D. 22.

54. Proof after Drake's trial proof (*a*). The church tower is still open above and the birds are still in the sky, but the plate has been cleaned. On Japan paper.
55. Drake's published state. On vellum. (Not signed.) — Plate destroyed.

KIDWELLY CASTLE. D. 23.

56. Drake's trial proof (*a*). On greenish laid paper. The full lettering of the plate is: "F S Kidwelly Castle 1859."

57. Drake's published state. As a further sign of distinction it may be stated, that two figures, apparently of a woman and a boy, have been introduced, in light dry-point lines, in the middle ground towards the right. On Japan paper. — Plate destroyed.

THE MOUTH OF A BROOK. D. 24.

58. Drake's trial proof (*a*). On laid paper. On the back is written: "The rarest and one of the best of my plates. S. H. Sir W. Drake has one & the B. Mus. one I believe there was a fourth, but am not sure."

59. Drake's trial proof (*b*). Marked: "Part of the damaged plate." On laid paper.

1860.

THE MOUTH OF A BROOK. D. 25.

60. Drake's trial proof (*a*). On laid paper.

61. Drake's trial proof (*b*). On laid paper. As a distinguishing sign may be noted the reflection on the water of the large tree trunk on the right, which is wanting in (*a*). On laid paper.

62. Drake's trial proof (*c*). On laid paper. — Plate destroyed.

KENSINGTON GARDENS. The larger plate. D. 26.

63. Drake's trial proof (*a*). On tinted plate paper.

64. Counterproof of (*a*). On plate paper.

65. Drake's published state. On thin laid paper. — Plate destroyed.

STEMS. A study. D. 27.

66. Drake's trial proof (*b*). On laid paper. On the back is a Russian collector's mark.

67. An impression from the reduced plate, measuring $4\frac{1}{2}''$ in width by $5\frac{5}{8}''$ in height. According to Drake, trial proofs (*c*) are from the reduced plate, but "as described," *i. e.*, with "Seymour Haden." The impres-

sion in this collection, however, is without the name. On laid paper.

A By-Road in Tipperary. D. 28.

68. Apparently Drake's trial proof (*a*). Not only is it "before much foliage, and the shadows mentioned," *i. e.*, "the well-defined shadows of their principal branches" on the trunks of the two most prominent trees, but the principal tree on the left ends abruptly in a white spot crossed only by the outlines of some twigs, and the whole upper left and right corners are left unfinished. On Japan paper.

69. Undescribed trial proof, and so marked on the impression. Most of the foliage has been added in the upper right-hand corner, although the impression hardly shows it, as the ink has been wiped out of the lines in the place indicated. The shadows thrown by the branches upon the trunks of the two large trees have been introduced. The trunk of the large tree on the left has been prolonged to the top of the plate in a few lines, the trees on both sides of this tree, in the upper part of the plate, have been changed, and indicated also only by a few lines. On Japan paper.

70. Marked: "Trial (b) before cart." Both the upper corners are finished. The prolongation of the principal tree on the left, towards the top of the plate, has again disappeared, and the trees on either side of it have again their former appearance. On Japan paper.

Note. The differences in these proofs are very puzzling, and the order in which they are given may not be correct.

71. An impression of Drake's first published state, cut to $5\frac{3}{4}''$ in height. It is not signed, but in the lower right hand corner is faintly written "For Mother," and some heavy pencil lines have been added in the foreground. On laid paper, close cut to plate margin.

Combe Bottom. D. 29.

72. Undescribed trial proof. A ridge runs across the foreground, rising from left to right, where it is crowned by

a very dark clump of bushes. The top of the ridge is also heavily shaded, so as to set it off against the white hillock in the middle ground. Nothing is to be seen of "a cart and horse followed by a man on foot." In lower left corner: "F S Haden. f.t 1860," and in lower right corner: "Combe Bottom Going up to fold," followed by further writing, apparently a signature, but not clearly readable, as it is obscured by lines indicating grass, and by foul biting. On laid paper. (Not signed.)

73. Undescribed trial proof. The ridge running across the foreground and the clump of bushes crowning it on the right have been removed. Signature in lower left corner changed to "Seymour Haden." The writing in the lower right corner is still there, but somewhat fainter. On Japan paper.

74. Drake's trial proof (*c*). The lettering in right lower corner can still be made out, although much of it is covered by the new dry-point work. On Japan paper.

The Holly Field. D. 30.

75. Drake's published (only described) state. On thin laid paper, close cut.

76. The same. On laid paper.

77. The same. On vellum. — Plate destroyed.

The Cottage Porch. D. 31.

78. No etching exsists, in reality, of this subject. It was sketched on the plate, according to Drake, but never bitten in. The pencil drawing in this collection is the original from which the sketch on the plate was made.

A Cottage Parlour. D. 32.

79. The remarks under 78 apply also to this subject. Again the pencil drawing in this collection is the original from which the sketch on the plate was made.

A Cottage Window. D. 33.

80. Drake's trial proof (*a*), retouched in pencil. On Japan paper. — Plate destroyed.

SHERE MILL POND. A small study. D. 34.

81. Trial proof, marked (*b*). The group of large trees on the right is almost in outline only. There is no signature on the plate. On laid paper.

82. Trial proof, marked C. The group of large trees on the right has been worked over, and now shows as a black mass (which, in the impression in this collection, is partly due, however, to the ink left standing on the plate). The gable end of the right-hand house in the group of houses in the middle distance is slightly shaded by horizontal lines, and the trees surrounding this group of houses have also been shaded. The chimney on the left, which, in the previous state, shows against a white background, is now relieved against a mass of trees, very delicately indicated. The two tall, slender trees to the right of the chimney have been strengthened. The tall mountain on the extreme left has been lightly shaded by widely spaced, delicate dry-point lines, and the clouds in the centre of the sky have also been very slightly worked over. The signature, "Seymour Haden," is added in dry-point in lower left corner. On laid paper.

NOTE. As Drake's description of this plate is quite insufficient, it will be well to describe it here: — The whole foreground is covered by a sheet of water, which extends towards the middleground, somewhat to right of middle of plate. The borders of the water are grown with reeds. On the right a heavy clump of large deciduous trees extends to the top of plate. Somewhat to right of centre of plate is a group of houses, surrounded by trees. Trees extend also in a straight line from these houses to left margin of plate. Noticeable among them are two spruce trees about an inch from left margin, and two pines about two inches from same margin. Between these trees is seen a factory chimney. A mountain is indicated in the distance to left, and some lines indicating cumuli extend across the whole sky from left to right.

SHERE MILL POND. The large plate. D. 35.

83. Drake's trial proof (*a*), but cut to $9\frac{1}{4}''$ in width and $5\frac{7}{8}''$ in height. Retouched, the retouching including a large number of birds in the sky. On laid paper.

84. Drake's trial proof (b)? Drake gives the title in lower left corner: "Shere Mill Pond," while in the impression in this collection it reads: "Shere mill pond." In lower right corner is the signature "Seymour Haden. 1860," which Drake omits. Retouched. Marked: "1st state with sky — touched proof." On laid paper.

85. Undescribed state, marked: "1st st:". The designation, "Shere mill pond," in lower left corner, has been removed, and the same designation re-introduced, but of this only the first word, "Shere," is readable. On laid paper.

86. Drake's second published state? All traces of the lettering in lower left corner have been removed. On Creswick paper.

87. State not described by Drake. The signature in lower right hand corner has been removed. Marked: "Plate rebitten and at once destroyed." On very heavy laid paper.

1862.

PORTRAIT OF F. SEYMOUR HADEN. Not in Drake. Drypoint. Size of plate: $10\frac{1}{2}''$ w. by $7\frac{3}{4}''$ h.

88. Mr. Haden is represented sitting behind a table, in the act of drawing. Full face, looking out of the picture, head slightly inclined to right (of plate). Upper part of body and arms only are seen. On the table is a number of sheets of paper, some of which Mr. Haden grasps with his right hand, while in his left (the drawing not having been reversed on the plate) he holds a point or pencil. On the table, to right, are a measuring glass with a rod in it, a bottle of acid, a smaller bottle of stopping-out varnish, and a funnel. On one of the sheets of paper, to right, is an inscription, of which only the words "ad Viv. delvt" can be made out. Below this: "Seymour Haden ad . . . " — the last word not readable, but apparently "Haten." Below this again: "F. Seymour Haden ad vivum delineavit. 1862." On thick Japan paper. [Placed with the portraits of Mr. Haden.]

1863.

AMSTERDAM. D. 36.

89 Drake's trial proof (*a*). The reversed writing below reads as follows: "Seaface of Amsterdam from the Tolhuis — Aug^{t}. 1863: S. Haden ft. This is the centre of the town & represents about half of its seaface — the docks being to the left of the line with a crowd of shipping — & apparently the manufacturing portion of the town on the right. In front is the Y with vessels of all sorts passing about & now & then a big ship bearing up for the docks. Nothing can be finer on a boisterous showery day than this long line of buildings some in shadow — some in light, with the bustle & movement of the shipping & the agitated water in front." On Japan paper. — Plate destroyed.

AMSTELODAMUM. D. 37.

90. Trial proof before Drake's (*a*), printed from plate 36, before it was cut, but showing only the third sketch from top, with a few lines of the second and fourth. (To produce this impression, those parts of the plate which were not to print must have been covered with paper.) Foreground added in black chalk. On laid paper.

91. Drake's trial proof (*a*)? Part of the design on the extreme right has been scraped out. On laid paper.

92. Drake's published state. On India paper.

93. Marked: "latest — undescribed." Part of the design which was substituted for the scraped-out part on the right has been strengthened by shading lines running obliquely from upper left to lower right. Considerable work added in the water to indicate waves. Some additional work also in the sky. On India paper. Printed in black only. — Plate destroyed.

AMSTERDAM. D. 38.

94. Drake's trial proof (*a*). Part of the design on the left and the top of the church spire on the right have been scraped out. A few extra lines have been added in the

water. Marked: "unique? or has Sir W. Drake one?" It appears from Drake that he knew only this one impression. — Plate destroyed.

CRANBROOK. D. 39.

95. Drake's trial proof (*a*). On laid paper.

96. Trial proof before Drake's (*b*). The distant field has been removed, and the horizon bounding the sea has been indicated by straight lines, which are rather heavy and show bur. The signature, "Seymour Haden," has not yet been introduced in lower right-hand corner. On laid paper. Marked: "Trial pr: before name."

97. This would seem to correspond to Drake's first published state, but there are two small vessels at sea, one quite faint, instead of one ship. On laid paper.

98. Drake's second published state. The "two ships at sea" have evidently been rubbed out on the impression, so that only part of the sail of one of them shows. On laid paper.

THE LETTER. D. 41.

99. Drake's trial proof (*a*). Retouched. On Japan paper.

DUNDRUM River. D. 42.

100. Drake's trial proof (*a*). On laid paper. Close cut.

101. Drake's trial proof (*b*). It would seem, however, that, instead of being printed on the same sheet of paper, the two plates were printed separately and then mounted together. Retouched. Printed on tinted and mounted on white plate paper.

102. Drake's published state. The signature, "Seymour Haden," is in the upper left corner. On India paper, mounted on plate paper. — Plate destroyed.

THE TWO ASSES. D. 43.

103. Drake's published state. The proof is marked: "Receipt for Etudes," and has a one-penny inland revenue stamp attached to it. On laid paper.

104. The same. Slightly retouched. Nos. 103 and 104 are evidently identical, nevertheless 104 is marked: "1.st State — unpublished." On laid paper.

105. Undescribed state. The work is the same as in the preceding impressions, but in the bare space below it is etched : " This plate is a part of the square one w.h follows it [*i. e.*, so far as Drake's catalogue is concerned, " precedes it "]. Both were drawn and bitten under the mordant and afterwards cut. The balance w.d have been better preserved if the division had not been made, and if this white space had been filled in with strong work as intended. S. H ". On the margin is written : " One from the last days work. J. F. G.," evidently a remark by the printer On tinted plate paper.

A Sunset in Ireland. D. 44.

106. Drake's trial proof (*a*). Signed and dated in left lower corner : " Seymour Haden. 1863". The stick in the foreground, on the right, has not yet been introduced. On laid paper. Close cut.

107. Marked: " (a) undescribed — ". This, however, is evidently a mistake. The impression shows much additional work, including straight lines in the sky along the tops of the trees. There also seems to have been introduced a single figure on the left. The stick is still wanting. Much ink has been left standing on the plate. This impression would therefore seem to be one of Drake's trial proofs (*c*). On Japan paper.

108. Marked: " very early (b)." If, however, Drake is correct, it must be his trial proof (*d*), as there are *two* figures on the left. The stick is still wanting, but the plate has been worked over, as noted under 107, and the impression shows a rich effect of bur. On Japan paper.

109. Marked: " D," but an undescribed state between Drake's trial proof (*d*) and (*e*). The stick on the right is there, but extends only about half way up the bank. In the margin is written: " Dry impression but before signature was rewritten — presented to Mr Avery." On laid paper.

110. Marked: "C," but again evidently a state not described. The work which filled the foreground on the left in former states has been scraped out, as well as the signature and date, traces of which are, however, still visible. The stick on the right has been lengthened so as to extend above the bank, and some lines have been added in lower right corner in the water. Retouched. On laid paper.
111. Drake's published first state, and marked "First." Signed and dated in lower left corner: "Seymour Haden 1863." On a piece of old laid paper, torn from an old book and paged "129."
112. The same, on vellum, but marked, by mistake, "Trial f."
113. Drake's intermediate trial proof (*f*) or (*g*). The work and the signature and date have again been scraped out, and replaced by new work, so that the water extends across the whole foreground. On the shore to left lies a board or plank. The name, "Seymour Haden," has been rewritten, but not the date. In the margin is written "f," and "Intermediate trial state." On laid paper. — Plate destroyed.

Battersea Reach. D. 45.

114. Drake's trial proof (*a*). On Japan paper. Marked: "Trial *a* ".
115. Drake's trial proof (*c*). On the back is written: "1st [or 2.d ?] Trial proof. unique." On India paper.
116. Drake's first published state. On Japan paper.
117. Drake's second published state. On vellum. — Plate destroyed.

Whistler's House, Old Chelsea. D. 47.

118. Drake's trial proof (*a*). Drake does not quite correctly give the inscription in lower left corner. It should be: "Whistler's House at Old Chelsea Seymour Haden f.t an: 1863." On Chinese paper. On the back is written: "Trial Proof with man drowning and boy ringing a bell — some of figures not inked — unique."
119. Drake's trial proof (*b*). On Japan paper.

120. Drake's published state. Evidently an early impression, as it shows much gray bur in the shadows in the foreground and in the middleground on the left. On vellum.

121. Drake's published state. Without the gray bur of the preceding impression. On Creswick paper. — Plate destroyed.

MANORBEER CASTLE. D. 48.

122. Drake's trial proof (*a*). Probably unique. On laid paper. — Plate missing.

NEAR THE GRANDE CHARTREUSE. After Turner. D. 49.

123. Drake's published state. On Creswick paper.

1864.

THOMAS HADEN OF DERBY. D. 51.

124. Drake's published state, as the plate appeared in the "Etudes." Drake says "Seymour Haden, 1778," but neither the impression in this collection, nor another impression, published in the "Etudes" and compared with it, shows such a signature. Above, to the left, is dry-pointed: "Seymour Haden 1864." Among the shadowing at the back of the figure the signature and the same date are repeated, in two lines. Then follows the legend given by Drake, but much of it hardly readable, and in the lower left corner, "Thomas Haden of Derby," with the year, 1778, below the name. In the impression in this collection, which is rotten throughout, this lower inscription has been wiped out, so that only a very faint trace of the year is discernible. On laid paper.

125. Late state, not described by Drake. The signature and date on the left above, and all the shading and writing at the back of figure, have been removed. The title and year in lower left corner seem also to have been removed, but traces of the year are still visible. Some additional shading is noticeable on the right, about the left elbow of the figure. On vellum. — Plate destroyed.

CHARLES THOMAS HADEN. D. 52.

126. Drake's trial proof (*b*). On Japan paper. In the margin is written: "This is a medallion in marble of my father. Charles Thos Haden. by Sir Rutherford Alcock. Minister plenipotentiary of G^{t}. Brit^{n}. in China. S. H." — Plate destroyed.

SARAH AND ANNE HADEN. D. 53 ?

127. Either an undescribed trial proof of Drake's No. 53, or a trial proof of a later repetition, unfinished. If the former, it is before Drake's (*a*), without the stone sill with the title on it, below, and without the signature above. The proof shows that the plate from which it was printed measured 6″ w., by $9\frac{3}{8}$″ h. If this proof really is Drake's No. 53, the plate must eventually have been cut down, as Sir William gives the size of his trial proof (*a*) as $5\frac{7}{8}$″ by $7\frac{1}{8}$″. On laid paper.

UNFINISHED PORTRAIT OF MR. HADEN HIMSELF. D. 54.

128. Drake's trial proof (*a*). On laid paper.

NEWCASTLE IN EMLYN. D. 55.

129. Drake's trial proof (*a*). Marked: "1.st Trial pr." and "unique." On laid paper.

130. Drake's published state. On Japan paper.

131. Counterproof of same state. On Japan paper. — Plate destroyed.

HOUSE OF THE SMITH. D. 56.

132. Drake's trial proof (*a*). On Japan paper.

133. Counterproof of same state. On Japan paper.

134. Drake's first published state. On Japan paper.

KENARTH. D. 57.

135. Drake's first published state. On vellum.

136. Drake's first published state. On Japan paper.

137. Drake's first published state. On Japan paper. Counterproof.

KILGAREN CASTLE. D. 58.

138. Drake's published state. On vellum.

139. Drake's published state. On Japan paper. — Plate destroyed.

A Child's Head. D. 59.

140. Undescribed trial proof, marked "undescribed." On laid paper.

141. Drake's trial proof (*a*). Marked: "Trial a". The difference is principally in the shadowing on the left, which has been made heavier by additional work. On laid paper. According to the dry-pointed inscription this dry-point was executed "at the back of the Kilgaran plate." Drake has: "Kilgaren." — Plate destroyed.

Cardigan Bridge. D. 60.

142. Drake's first published state. On Japan paper.

143. Counterproof of same state. On Japan paper.

The Fisherman. D. 61.

144. Drake's trial proof (*a*)? But the "turrets of the mansion" seem to be completed. Marked: "56. Trial state — rare." On laid paper.

145. Marked: "D 61. trial C." Undescribed. The figure of the man is completed, but most of the work on the plate has been removed, only the distance in the upper left corner, with the mansion, parts of the trees in the upper right half of the plate, and some of the work to the right of the man, being left intact. On laid paper.

146. Counterproof of same state. On laid paper.

Penton Hook. D. 62.

147. Drake's trial proof (*a*), but marked "undescribed." On laid paper.

148. Drake's trial proof (*b*). On Japan paper.

149. Drake's published state. Not only has "nearly the whole of the tree . . . been taken out and re-etched," as Drake states, but much of the other work as well, so that this state is almost another plate. On Creswick paper.

150. The same state, but retouched. On Creswick paper.

Note. Drake mentions the boy fishing, but forgets to state, that a seated figure, apparently a woman's, is also seen in all the states, in the middle ground, to the right of the old willow tree.

THE LOVER'S WALK. D. 63.

151. Drake's trial proof (*a*). On the left are three old willow trees with bare branches, leaning towards the left. Behind these trees, in the distance, are seen, very lightly etched, a fence, houses, and trees. To the right, three trees, apparently hemlocks, of which only the lower parts are seen, lean towards the right. Between these two groups of trees is an open space, which shows traces of the removal of previous work. The outlines of a tree trunk, close to the first willow to the right, and extending up to the top of the plate, are still visible. The willows throw shadows from left to right towards the foreground. The foreground itself is bare. In lower left corner: "Thames Ditton [the two t's not crossed]—Seymour Haden 1864." On laid paper.

152. The bare space in the centre has been thoroughly cleaned, and a watermill lightly sketched in. In the same space, to left, are two figures, in a boat with a mast; to right, two figures standing, merely scratched in. The tree trunks have been strengthened, and some indications of foliage added to the branches of the willows. The shadows thrown by the willows have been removed, and some indications of weeds introduced in right foreground. Inscription as before. On laid paper.

153. The foliage of the willows and the hemlocks, the trunks of these trees, and the middle and foreground have been worked up and shaded. A road running between the trees is now clearly defined. The fence, the houses, and the trees behind the willows have disappeared almost entirely, and the watermill in the central distance has also been nearly obliterated. Inscription as before. On Japan paper. Slightly retouched.

154. Counterproof of same state. On laid paper.

REVERSED REPETITION OF D. 63. Not in Drake. Dry-point. Size of plate : 8½″ w. by 6″ h.

155. As stated, the same composition, essentially, as Drake's No. 63, but reversed. Moreover, the watermill in the central distance is well defined, with out-houses, and what appear to be two poplars to right of it. The boat and the figures are also more plainly indicated. The distance is closed in by hills. In left lower corner: "Thames Dittom [*sic!*] Seymour Haden 1864." On thick laid paper.

156. Later impression of same state. On laid paper.

THAMES DITTON — WITH A SAIL. D. 64.

157. Drake's trial proof (*a*). On laid paper.

158. Drake's first published state. On Japan paper. In the margin is written: "59. Rare. plate destroyed." This would seem to contradict, or nullify, Drake's statement, that the plate is missing, and that impressions of the second published state, heavily re-bitten, are being sold in Paris.

RAILWAY ENCROACHMENT. D. 65.

159. Drake's published state. On vellum.

160. Drake's published state. On Japan paper. — Plate destroyed.

BRENTFORD FERRY. D. 66.

161. Drake's trial proof (*a*). On laid paper.

162. Drake's first published state. With the words "To Whistler" in upper left corner. On vellum. — Plate destroyed.

THE TOWING PATH. D. 67.

163. Drake's trial proof (*b*). On Japan paper.

164. Drake's trial proof (*c*). It can hardly be said that the previous inscription is *replaced* by "Seymour Haden 1864," as the former was in the lower left corner, and the latter is in the upper right. On Japan paper.

165. Drake's trial proof (*d*). On Japan paper.

166. Drake's trial proof (*e*). On laid paper.

167. Drake's first published state. On laid paper.

168. Drake's first published state. On vellum.

Evening. D. 68.

169. Drake's trial proof (*a*). On Japan paper.
170. Drake's trial proof (*b*). On Japan paper.
171. Drake's published state. On Japan paper. — Plate destroyed.

Boyle's Farm. D. 69.

172. Drake's trial proof (*a*). Marked : "unique." On laid paper.

From the Mitre. D. 70.

173. Drake's trial proof (*a*). Retouched. Unique. On laid paper.

Shepperton. D. 71.

174. Drake's first published state. On laid paper.
175. Drake's first published state. On vellum. — Plate destroyed.

Shepperton — A Fragment. D. 72.

176. Drake's trial proof (*a*). One of only two impressions taken. Retouched. On Japan paper.

Kew Side. D. 73.

177. Drake's trial proof (*a*). On Japan paper.
178. Drake's published state. On Japan paper.
179. Drake's published state. On vellum. — Plate destroyed.

Kew Side — Dog Begging. D. 74.

180. Drake's trial proof (*a*). On Japan paper.
181. Drake's trial proof (*b*). On Japan paper. — Plate destroyed.

Isleworth. D. 76.

182. Drake's trial proof (*a*). On Chinese paper.
183. Drake's trial proof (*a*). Retouched. On laid paper.
184. Drake's trial proof (*b*). On laid paper.

Kew Ait. D. 77.

185. Fragment of an undescribed trial proof. The distance is closed up by bushes, etc., and there are birds in the sky. On tinted plate paper.

186. Drake's trial proof (*a*). The bushes, etc., have disappeared, and the spot remains bare, as if ready for new work. The sky has also been changed and the birds have disappeared. On laid paper.

"Croquis." D. 79.

187. Drake's first published state. On Chinese paper.

188. Drake's second published state. On wrapping paper. — Plate destroyed.

"Griff." D. 80.

189. The pencil drawing from which this plate was made.

190. Drake's trial proof (*a*). Printed in red. On laid paper.

191. Drake's trial proof (*a*). Printed in brown. On laid paper.

La Belle Anglaise. D. 81.

192. Drake's trial proof (*b*). On Japan paper. — Plate destroyed.

A River in Ireland. D. 82.

193. Drake's first published state, one of only 12 impressions taken. On laid paper. — Plate destroyed.

1865.

Sunset on the Thames. D. 83.

194. Drake's trial proof (*b*). Marked: "(b) with rays about the Sun. & much less work everywhere." On vellum.

195. Marked: "undescribed," in Mr. Haden's writing, and "before 1st state" in another hand. The dark rays above the sun have been removed, and there is thus left a white spot which has not yet been reworked. On laid paper.

196. Marked: "Very fine pr. 1.st state." According to Drake, the first published state appeared in the "Etudes." Unless, however, the impressions in this series differ, the proof under consideration does not correspond to the impressions in the "Etudes," as represented by the set in the Gray Collection. The "distinct white

interval" between the "two rays on the left," is present in this proof, but it lacks the heavy dry-point lines in the reflection of the barge and in the waves in the foreground, as well as the traces of a boy swimming in the right lower corner, which are apparent in the "Etude" impressions. On laid paper.

197. This might be taken to correspond to Drake's second published state, but this author makes no mention of the heavy dry-pointing and the boy swimming in the right lower corner, which are apparent in this proof in all their freshness. On laid paper. — Plate destroyed.

NOTE. From the observations made above, it is apparent that the impressions of this plate in the "Etudes," as represented in the Gray Collection, constitute a third published state. These impressions correspond to the state just described, in so far as the filling up of the interval between the two rays is concerned, but they show also the heavy dry-point work mentioned, and *traces* of the boy swimming, the attempt having evidently been made to scrape him out. The gray clouds immediately above the sun, seen in the state just described, have also been scraped out, and there is left in their stead a large bare, but soiled spot.

HANDS ETCHING — Ô LABORUM. D. 84.

198. Fragment of a very early proof, certainly earlier than the one following, although not corresponding to Drake's trial proof (*a*). Retouched. On laid paper.

199. Undescribed trial proof, before much shading, especially on the right hand, and before the signature, but with the device and the date on the graver. On vellum.

200. Same state, but with the signature "Seymour Haden," in right lower corner. Drake's first published state? On vellum. The lettering printed in brown.

201. Marked: "undescribed." Generally corresponds to Drake's second published state, but the dry-pointing has not yet been finished. On laid paper.

202. Drake's second published state. On India paper. — Plate destroyed.

HANDS HOLDING A CRAYON. D. 85.

203. Marked: "undescribed." It shows much less work than the following proof. As a means of identification the

shading under the right arm may be pointed out. It shows a number of clearly defined perpendicular lines. On India paper.

204. Considerable work added. The perpendicular lines mentioned are almost obscured by lines laid across them. Drake's trial proof (*a*)? On India paper.

205. Drake's trial proof (*b*). Some of the work has been removed, the upper outline of the left sleeve (on right of plate) has been made more nearly horizontal, and the signature, "S. Haden," has been added on the right below. On laid paper.

206. Marked: "undescribed," but apparently only a very dry impression of (*b*), retouched. On laid paper.

HANDS FOLDED. D. 86.

207. Drake's trial proof (*a*). On Creswick paper.

208. Counterproof of same state. On laid paper.

LITTLE CALAIS PIER. D 87.

209. Drake's first published state. On vellum.

210. Drake's first published state. On vellum. Retouched.

211. Drake's first published state. On laid paper.

212. Drake's first published state. On laid paper. Retouched. — Plate destroyed.

HORSLEY'S HOUSE AT WILLESLEY. D. 88.

213. Drake's published state. On vellum. Marked: "Zinc."

214. Drake's published state. On laid paper. — Plate destroyed.

HORSLEY'S ROOF. D. 89.

215. Marked: "Trial a — undescribed." The plate shows as yet but little foul biting, the wall under the windows on the right is without shading, and there is no bird on the ridge of the roof to right. On laid paper.

216. There is much foul biting, the wall under the windows is covered with shading lines, and there is a bird on the ridge of the roof. On laid paper.

NOTE. — It is impossible to tell from Drake's summary description which of these proofs he alludes to.

Horsley's Cottages. D. 90.

217. Drake's trial proof (*a*). To Drake's description must be added that a cow is seen, in very faint outlines only, to the left of the sportsman. On laid paper.

218. Drake's trial proof (*b*). The cow in outline has disappeared almost entirely. Slightly retouched. On laid paper.

219. Drake's trial proof (*c*). The sportsman has also been erased. The previous proofs had no signature. On this proof, in lower right corner: "Willesley. S. Haden 1865." On laid paper. Marked: "Zinc."

220. Marked: "Trial d — undescribed." Some additional work has been put into the trees to right, so that their tops are somewhat better defined. The white roof of one of the cottages has been shaded. The whole of the foreground has been erased, including the inscription, and replaced by new work. Only one bull calf is seen to left. Towards the right is a mass of weeds, only outlined. In lower left corner: "Cottages behind Horsleys Home S Haden." On laid paper.

221. Drake's published state. A pool of water has been defined in foreground, which latter has some additional work also in the vegetation, including a few taller weeds in the mass to right. The inscription in lower left corner has been erased, and the signature, "Seymour Haden," has been placed in the lower right corner. On laid paper. Marked: "1.st" and "a moi."

Old Willesley House. D. 91.

222. A fragment of a trial proof not known to Drake, showing only the houses on the left. Except a few lines along the base of the white wall, the foreground is bare. Retouched. On Japan paper. On the front is written: "Old Willesley House. Zinc. 1865," and on the back: "Brit Mus:".

223. Proof from the complete plate. The wall behind which stand the houses, and which was left entirely white in the previous proof, shows some oblique shading lines at its right end, over the bushes. Some work has

been added in the foreground. The sky is full of foul biting. In lower right corner: "S. Haden 1865." Retouched. On Whatman paper.

224. Some horizontal shading lines have been introduced on the lower part of the white wall, to left of the bushes which grow in front of it, and the foreground also shows more work. Most of the foul biting has been removed from the sky, but there is considerable foul biting on the left of the plate, in lower half. On laid paper.

DOG AND MONKEY. D. 92.

225. Drake's trial proof (*b*). On laid paper.— Plate destroyed.

THREE SKETCHES OF MONKEYS. D. 93.

226. Fragment of a proof, showing only one of the monkeys. On laid paper. — Plate destroyed.

"PUFF." DOG ASLEEP ON A CHAIR. D. 94.

227. Drake's trial proof (*a*). At first sight, this proof seems to be without lettering, but it is evident that the ink has only been wiped out of most of the lettering before the impression was taken. Closer inspection shows, also, that there was some work immediately above the sleeping dog and in the upper left corner, but this was left uninked, so that the lines show only as white embossed lines. The head of the dog awake does not yet seem to be upon the plate. Said to be unique. On laid paper.

228. Marked: "(b) undescribed." The lines which merely showed as white embossed lines in (*a*), are seen more clearly, as some little ink has been left in them, especially in those immediately above the sleeping dog, which represent the head of the same dog, also asleep, but in a different position. The lines in upper left corner seem also to represent a sleeping dog. The head, incomplete, of the dog awake, has been etched in above, about an inch and a quarter from top of plate. The lettering has again been wiped out on this proof. On laid paper.

229. Drake's published state. Only the sleeping dog on the fauteuil, the head of the dog awake, still incomplete, and the lettering are left. The "4" in the date is reversed. On laid paper.

TWICKENHAM CHURCH. D. 95.

230. Drake's trial proof (*a*)? There are some confused lines on the right, but it is impossible to make out of them "a figure drawing." As some work seems to have been removed on the right, this may be a proof later than (*a*). On Japan paper.

231. Drake's published state. A very rich impression. On laid paper.

232. The same. A dry, clean-wiped impression. On laid paper.

233. Counterproof of published state. On laid paper. — Plate destroyed.

TWICKENHAN BUSHES. D. 96.

234. Drake's trial proof (*a*). On laid paper.

THE ASSIGNATION. D. 97.

235. Marked: "undescribed —", apparently between Drake's trial proofs (*a*) and (*b*). The illegible writing is still seen in upper left corner, the trees are still without boughs and foliage, but the boy has disappeared. "Kew 1865" is in lower left corner, but not "Seymour Haden." Printed in reddish ink, on laid paper.

236. A proof of the same kind, retouched in red, brown and black chalk, and lead pencil. Marked: "undescribed — touched." On laid paper.

237. Another proof, possibly Drake's (*b*), retouched with red and black chalk, lead pencil, and white. With the full lettering in lower left corner. On laid paper.

238. Drake's published state. Printed in black. On Creswick paper. — Plate destroyed.

SPINNING FOR TROUT. D. 98.

239. Drake's trial proof (*a*). Marked: "unique" and "Plate lost." Drake says: "The plate is destroyed." On laid paper. Retouched.

OLD CHELSEA CHURCH. D. 99.

240. Drake's trial proof (*a*). A fragment only. On laid paper.

241. Proof marked: "undescribed," but it seems to tally in all respects with Drake's trial proof (*b*). On laid paper.

242. Drake's trial proof (*c*). On laid paper.

243. Drake's published state. On laid paper.—Plate destroyed

A WOOD. — BELOW RICHMOND HILL. D. 100.

244. Drake's trial proof (*a*). Slightly retouched. Drake says of the date, "reversed," but this proof leaves the matter in doubt, what is readable of the date seeming to be "565," although the first 5 may be a badly written 8. On Japan paper. — Plate destroyed.

YACHT TAVERN. ERITH. D. 101.

245. Drake's trial proof (*a*). On vellum.

246. Drake's trial proof (*b*). On Creswick paper.

ERITH MARSHES. D. 102.

247. Drake's published (only) state. On Creswick paper.

THE MOAT HOUSE. D. 103.

248. Drake's first published state. Over the roofs of the houses, to the right of the chimneys, a poplar is faintly indicated. On laid paper. In the margin is written: "Study of River bank Sonning", and "Copper".

249. A similar proof, but the indication of the poplar tree has disappeared almost entirely. The cow,—or it should rather be, the two cows, — still unshaded. Printed in brown ink, on Japan paper.

SONNING ALMS-HOUSES. D. 104.

250. Drake's trial proof (*a*). On Creswick paper.

251. Drake's published state. On laid paper. Drake omits to state that the signature is reversed. — Plate destroyed.

SONNING BANK. D. 105.

252. Undescribed. Like Drake's first published state, but without title and signature, which has, it seems, been erased on the plate. On laid paper.

253. Undescribed. A trial proof between Drake's first and second published states. The figure of a man, in the middle distance on the right, has been removed, leaving a white spot, as the connecting lines which appear in the second published state have not yet been drawn in. On laid paper.

SONNING GRAVEL PIT. D. 106.

254. Drake's trial proof (*a*). One of only two impressions taken. On Japan paper. — Plate destroyed.

NOTE. Drake includes this among the plates of the year 1865, but on this proof there are seen traces of a signature: "S Haden, 1861."

HARRY KELLY'S, PUTNEY. D. 107.

255. Drake's trial proof (*a*), from the plate before it was reduced. Drake says: "Below '*Harry Kelly's.*'" This is incorrect. The inscription, in lower right corner, is: "Harry Kelley's". The plate is unfinished, there being as good as no work on the left quarter, and on nearly the lower half, from almost the river bank to the foreground. On laid paper.

256. An impression of the same state, cut down to $6\frac{5}{16}$″ w. by $4\frac{3}{8}$″ h., and retouched. On laid paper. On the back is written: "1867."

257. Marked: "First st Col. H.," but evidently unfinished. Plate cut to 7 by $4\frac{3}{8}$″. The houses and the rigging of the vessels on the extreme left are less shaded than in the following proof, and behind and to the right of these vessels are seen the remains of two figures, apparently standing, and of a boat with two men in it. In the sky, behind the masts of the vessel, a big patch of fine foul biting. In lower right corner: "Seymour Haden." On laid paper.

258. Marked: "Trial c." The roofs and rigging have received the additional shading, which is especially noticeable in the rigging, owing to heavy dry-point bur. The last traces of the figures and the boat with the men have disappeared. Most of the foul biting has been removed from the sky. The distant masses

of trees between the principal houses and the church tower have been made lighter. On laid paper.

THE FEATHERS TAVERN and THAMES SIDE. D. 108 & 109.

259. Drake mentions this plate in a note to his No. 109, but does not describe an impression from it. It measures $9\frac{1}{2}''$ (not $9\frac{1}{4}''$) w. by $6''$ h. The river (Thames) fills the whole foreground. Somewhat below the middle of the plate the shore of the river, near which, a little to left, are seen two vessels, sailing towards the left. At the extreme left is a long low building with two signs, the upper reading: "The Feathers Tavern," the lower: "West London Rowing Club. S. Haden." To the right of the vessels the shore is lined with trees and houses, before which stand vehicles of various kinds, some larger ones being more particularly noticeable at the extreme right. In lower left corner: "West London Rowing Club — S. Haden 1865." In lower right corner, very faint, so as to be hardly readable, apparently: "West London Rowing Club. Fulham 1865." On thick Japan paper. (Not signed.) — The plate was cut so as to form Nos. 108 and 109.

THE FEATHERS TAVERN. D. 108.

260. Drake's trial proof (*a*). On laid paper.

261. Drake's first published state. On laid paper.

262. Drake's second published state. On laid paper.

THAMES SIDE. D. 109.

263. This is merely a fragment of an impression from the large plate. On Japan paper. On the back is written: "Brit Mus."

264. Drake's trial proof (*a*). A straight dry-point line has been drawn in the water, immediately under the duck. On laid paper.

265. Proof of the same state, but apparently earlier than 264, as the bur shows obtrusively. Cut down to the dimensions which the plate was finally to have. Some boats with figures in them heavily touched in in ink, in lower right corner. On laid paper.

266. Marked: "undescribed." Before the enlargement of the reflection in the centre, to indicate the shape of the tree, and before the change in the roofs of the out-houses. On Creswick paper.

267. The reflection of the tree has been enlarged, and the roofs of the out-houses in the centre of the composition have been connected with the house to left of them and have been left white. The tree now seems to stand behind the houses. On laid paper.

A Castle, County Wicklow. D. 110.

268. Drake's trial proof (*a*). The foreground represents a wooded valley, which fills the whole lower half of the plate. On laid paper.

269. Same state. Part of the work in the foreground has been left uninked, leaving a bare space which forms a scalene right-angled triangle, the right angle of which is formed by the lower right corner. Retouched. On laid paper.

270. Undescribed. The whole of the foreground and part of the work on the right side have been erased, preparatory to redrawing, which has not yet been executed. On laid paper.

Topsail Barges. D. 111.

271. Drake's trial proof (*a*). On laid paper.

Bark Refitting. D. 112.

272. Drake's trial proof (*a*). On Japan paper.

273. Undescribed. Behind the bark, and extending across the whole plate, a line of shore has been lightly indicated. To the left rise low hills with trees upon them. On the waters of two inlets on the left, are many small vessels, most of which sail outward. On the extreme left is a larger vessel with bulging sails. All this work is in dry-point. The sky and the foreground are bare. On laid paper.

1868.

Firs. — A Study. D. 113.

274. Drake's published state. On heavy laid paper.

275. The same. Retouched with sepia. On Creswick paper.

276. The same. Counterproof. On laid paper.

MOUNT'S BAY. D. 114.

277. Undescribed. Without signature and date. The foreground, which in later states is filled by a great wave rolling inward from the left, is bare, but this wave is roughly and heavily indicated in ink. On laid paper. Close cut.

278. Another proof of the same state, heavily retouched in ink, the retouching carried over the whole plate. On laid paper.

279. Marked (a), which would make it Drake's trial proof (*a*). With signature and date in upper left corner. On laid paper.

280. Drake's published state. On Japan paper.

THE HERD. D. 115.

281. Drake's published state. On laid paper.

282. The same. The castle and the trees in the distance and middle distance, with the hill on which they stand, have been erased on the proof, and this has been slightly retouched in the sky and the top of the old tree on the right. On laid paper. — Plate destroyed.

THE THREE SISTERS. D. 116.

283. Marked "undescribed," but evidently Drake's trial proof (*a*). The faint inscription in lower right corner mentioned by Drake, is even fainter than in the next proof, owing to defective inking, but traces of it are, nevertheless, visible. On laid paper.

284. Also marked "undescribed," but again apparently Drake's (*a*). The ink has, however, been wiped out of some of the lines on the plate, and the proof has been retouched. On laid paper.

285. Drake's published state. On Whatman paper.

A RIVER SIDE — DEVON. D. 117.

286. Drake's trial proof (*a*). Marked: "First trial impression from plate." On Whatman paper.

287. Undescribed. Rebitten, and with some additional work, which is especially noticeable in the trees seen through the opening in the trees growing on the bank. In (*a*) these trees show no shading lines; in this proof they are overlaid by lines nearly horizontal. Foul biting in the water. On laid paper.

THE TURKISH BATH. — WITH TWO FIGURES. D. 118.

288. Drake's trial proof (*a*). On laid paper.

289. Marked: "Trial C," which is, presumably, a mistake for "Trial B." Undescribed by Drake. It differs from (*a*) and the published state by showing less bur about the negro than the former and more than the latter. On Whatman paper.

290. Drake's published state. On laid paper.

291. Drake's published state. Printed in brown, on laid paper.

THE TURKISH BATH — WITH ONE FIGURE. D. 119.

292. Drake's trial proof (*a*). On Japan paper.

293. Drake's trial proof (*c*). On Japan paper.

294. Undescribed trial proof, very rich in bur, so that the background on both sides of the figure is almost equally black. "S Haden" in left lower corner. On laid paper. Cut close.

295. Drake's published state? The bur to left of figure has been reduced. Some oblique lines have been added on same side of figure. There is also some additional work on the floor, to right of figure, so that the hypothenuse of the right-angled triangle formed by the light on the foreground is almost continuous to right margin. On Creswick paper.

BATTERSEA BRIDGE. D. 120.

296. Drake's trial proof (*b*). The lettering, with due regard to strict conformity to the original, is as follows: — In lower left corner, "Zinc. á Monsur Victor Schœlcher. 1868"; in lower right corner, "S. Hadens," the final "s" undoubtedly a mere accident. On Whatman paper.

297. Undescribed, between Drake's first and second published states? The sail shows the oblique shading lines, but the uppermost cloud on the left is white. (The whiteness of the sail in this proof is due to the wiping away of the ink.) On Whatman paper.
298. Drake's second published state? The cloud is shaded On Whatman paper.
299. Drake's third published state. On laid paper.

1869.

The Island, Boyle's Farm. D. 121.

300. Marked: "undescribed by Sir W. D". In the middle of the foreground is a punt with two men fishing. In lower left corner: "Seymour Haden 1869," the 9 reversed. In lower right corner: "Zinc Thames Ditton House." On laid paper. Slightly retouched.
301. Another proof of same state, cut off above and below and the punt erased on the proof. On plate paper.
302. Drake's trial proof (*b*). The inscription in lower right corner has been removed, but very slight traces of it are still visible. On laid paper.
303. Same state. Washed with sepia. On laid paper.
304. Undescribed later state. Rebitten. Only slight traces of bur left. Foul biting, especially in lower left. Printed in brownish ink, on laid paper.

The Inn, Purfleet. D. 122.

305. Marked: "undescribed by Sir W. D. anterior to trial a undescribed." On the left, about on a line with the man-of-war's pinnace, there are three projections of the bank jutting out into the river, whereas in the next proof there are only two. The date, 1869, near lower right corner, is there. On India paper.
306. Drake's trial proof (*a*)? The foremost projection, on the left, has been removed. The flat space immediately in front of the first two piles on left, has been shaded, otherwise the foreground is bare. On laid paper. Cut close.

307. Drake's trial proof (*b*)? The top of the two projections on the left, and the ground immediately beyond them, up to the trees, etc., in the middle distance, which were white in the previous proof, are now shaded, but the foreground is still bare. On laid paper. Close cut.

308. Drake's first published state. In lower left corner: "Purfleet," in lower right: "1869 Seymr. Haden. ft". On Whatman paper.

309. Drake's third published state. The plate has evidently been rebitten. On a sheet of laid paper from an old book, paged 287.

NOTE. For a trial state still earlier than any of those described above, see below, No. 312.

OPPOSITE THE INN, PURFLEET. D. 123.

310. Marked: "undescribed." Apparently later than Drake's trial proof (*a*), as the signature, "Seymour Haden," is in the lower left corner, which Drake does not mention. On laid paper.

311. Undescribed later state. Such work as there was in the foreground, including the brig and the signature, has been removed. On laid paper.

NOTE. For a trial state earlier than Drake's (*a*), see below, No. 312.

THE INN, PURFLEET, and OPPOSITE THE INN, PURFLEET. D. 122 and 123.

312. The two plates named printed together on one sheet of India paper, so as to form a connected panorama. The states in which the plates appear in these impressions are earlier than any of those described above or by Drake. The left-hand plate, "The Inn, Purfleet," D. 122, shows the three projections described under 305, but across the foreground, which is bare in 305, run some heavily bitten lines, and there is a good deal of coarse foul biting. The date, 1869, has not yet been introduced; in lower left corner some inscription has been erased, and is now partly covered by the following: "On Zinc Seymour Haden." The latter name, however, looks more like "Katen." — The right-

hand plate, "Opposite the Inn, Purfleet," D. 123, shows a great deal more of work than Drake describes. The sky, which is white in the proofs 310 and 311, is filled with heavy etched lines, continuations of, and like those in D. 122. There is also much foul biting. The two vessels with white sails in the later states, are dark and differ in shape, and a smaller vessel is seen between and in front of them, as well as a steamer to right of centre of plate. The water in the foreground is worked with lines, which are continuations of those in D. 122, and there is much foul biting in it. Most of the parts which were to be taken out are covered with white in these impressions.

313. Counterproofs of these plates, printed on one sheet of Japan paper. Some parts are marked × and in the margin is written: "× To be erased," but these parts do not correspond to those actually erased, except in the case of the steamer.

A Likely Place for a Salmon. D. 124.

314. Drake's trial proof (*a*). On laid paper.

315. Undescribed trial proof. Light shading has been introduced among the trees and bushes on the further side of the river, and the extreme left clump of trees on the right-hand bank has been shaded, so as to set it off from the distance. Other proposed changes are indicated by retouches. On thick laid paper. Close cut.

316. Undescribed trial proof. The changes indicated on the preceding proof have been partially executed. Additional shading is noticeable on the trees to right, and the bushes on the extreme right have been replaced by large tree trunks. The small fisherman of 315 has been changed into a larger one, wearing white pantaloons, standing on the rock next nearer to the foreground, and holding a fishing-rod which reaches to the upper margin. Additional work is also seen in the river, so that the foreground to right, which was almost bare, is now of about even value with the foreground

on the left. On all these proofs, in lower left corner: "Llanstephan — 1869 — S. Haden". On thick laid paper.

LUDLOW CASTLE. D. 125.

317. Drake's trial proof (*a*). On laid paper.
318. Drake's trial proof (*a*). On laid paper. Retouched.
319. Drake's trial proof (*a*). On laid paper. Counterproof.

WHITFIELD YEW. D. 126.

320. Undescribed trial proof? Drake mentions only one trial proof, in the Haden Collection, but he does not state that, ignoring the tree, the foreground and middleground are bare, as in this proof, and he gives signature and date, "Seymour Haden, 1869," which are here wanting. On laid paper.

1870.

THE TWO SHEEP. D. 127.

321. Drake's trial proof (*a*). Retouched. On plate paper. The lower left corner torn off.
322. Drake's trial proof (*b*). On laid paper.
323. Marked "undescribed," but it corresponds in every detail with the description given by Drake of the published state. On Japan paper.
324. Marked "1.st," but evidently a later state. The plate has been rebitten. Much of the work in foreground to left has disappeared, including the rabbit. Most of the delicate work on the two sheep, as well as most of the shading lines on the tree in upper right corner, have also disappeared. On laid paper.

BREAKING UP OF THE AGAMEMNON. D. 128.

325. Drake's trial proof (*a*). Marked: "(a) First impression from plate." On blue paper.
326. Drake's trial proof (*a*). Marked: "a Second impression from plate." On machine paper.
327. Drake's trial proof (*a*). Counterproof. Marked: "a reverse — of Second impression from plate." But this is manifestly an error, as there cannot be "a reverse"

of the second impression, if 326 is the second impression. On laid paper.

328. Drake's trial proof (*c*). Marked : " (c) with balk of timber." On laid paper.

329. Undescribed trial proof. The extra balk of timber and the church in the distance, under the fluke of the anchor, have been removed, but instead of the church, there are only lines of shore and clouds. Marked: "Trial proof with balk of timber and distance removed." On Creswick paper.

330. Drake's first published state. Marked: "1.st State. This is perhaps the finest impression taken from the plate. S. H". On Whatman paper.

331. Drake's second published state. Marked: "2.d St. This is, I think, the finest impr. taken in this State." On thick laid paper.

IFFLEY MILL. D. 129.

332. Undescribed trial proof, earlier than Drake's (*a*). The impression has been thoroughly altered by scratching and retouching, so that it is impossible to say how it may have looked originally. It certainly was much less worked than (*a*), as is shown, for instance, by the building immediately to left of waterwheel, the front wall of which is white in this proof, whereas in (*a*) it is shaded. On plate paper. Cut close.

333. Drake's trial proof (*a*). On laid paper.

334. Drake's trial proof (*b*). Drake says, "The seated man is replaced by a man with a rod and net wading in the river." The seated man was, however, in right lower corner, whereas the man with rod and net stands in the middleground two and one half inches from the right margin. On Whatman paper.

335. Drake's trial proof (*b*). On Whatman paper. Washed with sepia.

A BRIG AT ANCHOR. D. 130.

336. Drake's trial proof (*a*). On India paper, mounted. Close cut.

337. Marked : "Trial — undescribed — before cross hatch-

ing on sail." The top of the sail is shaded with heavy perpendicular dry-point lines, so that it is almost black. On Whatman paper.

338. Drake's published state. The top of the sail is shaded by delicate lines crossing one another at right angles. On Japan paper. — Plate destroyed.

1873.

Sawley Abbey. D. 131.

339. Drake's trial proof (*a*). Under the weeds, three inches from right margin, the name "Lulu." On Whatman paper.

340. Undescribed trial proof. The weeds and name on the right, with the lines above them, up to the cloud lines, have been removed. On Whatman paper.

341. Counterproof of same state. On Whatman paper.

342. Counterproof of same state. On Whatman paper. Washed with color.

343. Marked: "Trial. undescribed." A hill, with a cart at its foot, has been introduced in the right distance, the sky in right upper corner has been worked all over with oblique shading lines, and a few hasty lines have been added to right of dogs, in middle and foreground. On laid paper.

344. A counterproof of same state. Marked: "Trial (b) undescribed — reverse." On laid paper.

345. A counterproof, marked: "Trial undescribed — Dogs removed. (c)". This must be a counterproof of a somewhat earlier state than that which follows. It shows more of the remains of the weeds in about the centre of the plate, and somewhat to right is a remnant of a weed which has altogether disappeared in the next proof. The bend of the bank line near this weed, furthermore, is unbroken, while in the next proof it is broken. There are also some indications of work left in the foreground on the left. On thick laid paper.

346. Drake's first published state? On thick laid paper.

347. Trial proof, marked: "undescribed — unique?" A flock of seven sheep has been introduced in the foreground. The tips of two of the weeds are still seen at about the centre of the plate. On thick laid paper.

348. Undescribed. Only three of the sheep are left, and the head of the one to the left, which was too pointed, has been rounded. The tips of the weeds have disappeared, leaving a break in the line of the bank. On thick laid paper.

By Inveroran. D. 132.

349. Drake's trial proof (*a*). Marked: "(a)". The sky has been erased on the proof. On Whatman paper.

350. Counterproof of an undescribed state. The work in the lower right corner, — the left on the counterproof, — has been removed, but the signature is still in lower left corner, — the right on the counterproof. The tops of the trees on the rising ground, which were white in (*a*), have been shaded, from the left margin, — right on counterproof, — to about the middle of the plate. Some of the work in the sky seems also to have been removed. On Whatman paper.

351. Undescribed. Marked: "Trial (b)", but later than 350. The work in the middleground, at the foot of the rising ground, has been removed to the distance of $10\frac{1}{2}''$ from left margin, leaving a bare white space. The signature and date have also been removed. The plate seems to have been rebitten, and there is much foul biting, more especially on the left. On thick laid paper.

352. Undescribed. Marked: "C". Generally in the same condition as the previous proof, but the rising ground, with the trees, across the whole plate, has been reduced, so that it is lighter than the foreground. Printed in brown, on laid paper.

Scotch Firs, Inveroran. D. 133.

353. Drake's trial proof (*a*). On Whatman paper.

354. Drake's trial proof (*a*). Counterproof. On Whatman paper.

355. Drake's published state. On Whatman paper.

THE AMSTEL.— A Memorandum. D. 134.

356. First trial state. The composition occupies only the centre of the plate (which measures 9″ w., by 6″ h.), so that there is a strip of white all around it, from 1 to 1½″ in width. The middle is occupied by the river, which fills also the left foreground. On the right a street runs along the river bank, and to the right of this again trees, which in the middle distance form two well defined rows. To the left of the street, in the river, timber and boats. Of the craft on the river, five are more especially noticeable,— a white boat with a short mast in the foreground ; then a vessel with a tall mast, sail spread, lying among the timbers; further up the river another similar vessel, also with her one sail spread, but nearer to the middle of the river; and in the distance two vessels, the nearer one with bare mast, the further one with sail spread. On the further side of the river, to left, several vessels, moored near the bank; on the bank houses and trees; in the distance, occupying about the centre of the plate, a wood. Some cloud lines in the sky. In lower left corner: "Seymour Haden 1873." Pure etching. On laid paper.

357. Second trial state. Much work has been added. In the foreground, on the street, the figures of two men, hauling timber out of the water. The sail of third vessel, near the middle of the stream, which was white, is shaded. The cloud lines above the horizon have been increased, and among them is now seen, three inches from right plate margin, the upper half of the disc of the sun. On laid paper.

358. Same state, retouched. On laid paper.

NOTE. Drake mentions this plate, but says tha it "has not been bitten in." The biting, therefore, is of later date than Drake's catalogue.

1874.

DOLMELLYNLYN. D. 135.

359. Counterproof. Judging from Drake's description of "trial proof (*a*)", this must be a later state, as the "incline heavily wooded" on the left, — on the right in the counterproof, — has been removed. On Whatman paper.

360. Counterproof of same state, retouched. On Whatman paper.

THE MILL WHEEL. D. 136.

361. Drake's first published state. On Whatman paper.

362. Drake's second published state. On Japan paper. In margin: "44 *a* 8 July, 1877".

HARLECH. D. 137.

363. Counterproof of an undescribed trial state. In the left lower corner, — the right in the counterproof, — which shows some heavy indications of grass and shading in the proof following, there are only a few lines defining the conformation of the ground. On Whatman paper.

364. Drake's published state. On Whatman paper.

365. Mezzotinted. Marked: "Trial. 1.st scrape. one sitting — with ordinary Etching Scraper — Experiment on Zinc". Printed in warm black. On Whatman paper.

366. Same state as previous. Printed in black. On Whatman paper. Close cut.

367. Later state. The scraping has been continued in the sky. Some distant mountain lines and a few cloud lines have been defined with the point. A new mezzotint ground has been laid on lower right of plate, preparatory to further scraping, and partly obscuring the line of the stream in the middle distance. Printed in brown. On plate paper. Retouched.

AN ESSEX FARM. D. 138.

368. Marked: "(a) unique?" Drake's trial proof (*a*)? He knows, however, of two proofs, "Colls. H., D." Be-

hind the house and rocks on the right, three masts of a vessel are seen, on the one furthest to right a sail, which is white. A mast and sail are also seen above the roof of the main house, to left of the three masts. On the left a group of large corn sheaves which extend upwards above the horizon. To the left of these sheaves is a vessel, with a sail which sags. On Whatman paper.

369. Apparently same state, but extensively scraped, and then retouched and washed with sepia. On Whatman paper. Close cut.

370. Undescribed. The three masts over house and rocks and the mast and sail over the roof have been removed, but the mast to right, with its white sail, is still plainly seen. The corn sheaves on the left have also been removed, leaving a bare space. On Whatman paper. Slightly retouched.

371. Counterproof of same state. On Whatman paper.

372. Undescribed. The sky behind the house and rocks, where the masts were, is lightly worked, and the remaining sail on right, formerly white, is now shaded. The coast lines on both sides of the river are continued across the bare space left by the removal of the sheaves; several vessels, including a steamer, have been introduced, and some lines, indicating a ridge of ground, have been drawn in the left middleground. What was left of the vessel with the sagging sail has been changed into a vessel with three sails, and the line of the sagging sail has been straightened, but the sagging line still shows. On laid paper.

373. Same state. Counterproof. On laid paper.

374. Undescribed. The vessel with three sails and the two little boats to right and left of it, have disappeared, and their place is taken by two rowboats; on the stern of the one to right is a small sail. The lines indicating the ridge of ground in left foreground have disappeared. On laid paper. In the margin is written: "The plate dirty".

375. Undescribed. Virtually same state as before, but the plate has been cleaned, and the foul biting which was specially noticeable on the river, has been removed. In this operation, however, some of the vessels and the distant shore have suffered. Printed in reddish brown on laid paper. In the margin is written: "Trial. C. — too red — m — burnt umber — no burnt Sienna."

The Boat House. D. 139.

376. Drake's trial proof (*a*). So marked. There are only a few coarse cloud lines in the sky, and considerable coarse foul biting in sky and middleground, with finer foul biting in the foreground. On Whatman paper.

377. Counterproof of same state. Washed with color. On Whatman paper.

378. Drake's trial proof (*b*). The foul biting in the sky and the cloud lines, except those in upper right corner, have been removed. The cutting down of the plate has also done away with the signature. In the margin is written: "— foul biting in sky erased & portion of foreground & signature removed". On plate paper.

379. Undescribed. The lower part of the sky is shaded by oblique lines, so that the sky is divided into two triangles, a white one above, a dark one below, the dividing line running from near the horizon on the left to the upper right-hand corner. The lines in the immediate foreground have been removed. Near the right lower corner is seen a duck, incompletely expressed. On thick laid paper. Marked: "(c) undescribed".

Calais Pier. — After Turner. D. 140.

380. Drake's trial proof (*a*). An impression taken without ink in the lines, to show the biting. On Whatman paper.

381. Drake's trial proof (*b*). Marked: "(b)". On Whatman paper.

382. Marked: "Trial undescribed by Drake between a & b & c" [sic!]. On Whatman paper

383. Marked: "(d) April 1875". On Whatman paper, mounted.

384. Drake's " Unpublished State. Third." Marked: " 3.d State — prepared for Mezzotinting ". On Whatman paper.

385. Impression from the centre of the mezzotinted plate. On Whatman paper — Plate destroyed.

Pool Dornie. D. 141.

386. Drake's trial proof(*a*) ? A river, making a sudden bend to left in the distance, where it is lost to view between low hills, fills the whole of the middleground and the right foreground. To left, in foreground, a knoll with ferns at the base, crowned by a group of trees. The distant banks, of which the one on the left shows three jutting points at about the centre of the plate, are wooded. Almost outlines only. No signature. On laid paper. Retouched in pencil. In the margin is written: " Jan. 26. 1878 ". Drake, however, assigns the plate to 1874.

387. Undescribed state. Most of the work on the left has been erased, and the space in part left bare. On same side above are seen the trunks of three trees, left white, and to the left of these trees a figure is indicated, and what appears to be the head of another. Below is a man without feet, fishing, across whose legs runs the signature, " Seymour Haden ". To the right of this man some bushes, heavily shaded, partly in dry-point. The trees and bushes on the banks of the river, much altered, are also heavily shaded. On the bank to right is seen another man fishing. A sky and heavy wave lines in the water have been introduced, but the right half of the foreground is left bare. On laid paper. In the margin is written : " trial. 141 — plate abandoned ".

1877.

Hand Painting. D. 142.

388. Drake's trial proof (*a*). On laid paper.

Hands Dry-Pointing. D. 143.

389. Drake's trial proof (*a*). Marked: " (a) ". On laid paper.

390. Drake's trial proof (*b*). On Whatman paper.

Winchelsea Canal. D. 144.

391. Counterproof of Drake's trial proof (*a*). Retouched. On Whatman paper. Close cut.

392. Drake's trial proof (*a*). Partly erased on the proof, and retouched. On Whatman paper.

393. Undescribed mezzotinted trial proof. Camber Castle is no longer seen. Printed in brown. On laid paper. In the margin is written: "$\frac{1}{2}$ umber, $\frac{1}{2}$ Cologne Earth —dusted in black".

394. Undescribed mezzotinted proof, with changes in the mezzotinting. Printed in dark brown. On Whatman paper. In the margin is written: "(c) undescribed & unpublished".

Divergent Paths. D. 145.

395. Undescribed, before Drake's trial proof (*a*). Drake speaks of "trunks blanched by age." In this proof there are only the two roads in the middle, reeds or high grass on either side, and bushes in the background, the whole expressed in very strong contrasts of black and white. Nevertheless, the proof is marked: "(a)". On an old piece of laid paper, from a book, paged 76, and with a French official stamp of the last century on it.

396. Undescribed. The bushes in the background have been partly scraped away to make room for "trunks blanched by age," and these have been drawn in in pencil. On laid paper. Marked: "Trial. Jan. 6, 1878" and "(b)".

397. A proof of the same kind, differently retouched. In the margin to left is written: "Trial. Jan. 6 1878" and "c undescribed —"; to right: "The divergent paths." On laid paper.

398. Counterproof of same state. Retouched. On Whatman paper.

399. This ought to be Drake's trial proof (*a*), as the "trunks blanched by age" are now expressed to the left, in drypoint, on the plate itself. Additions have also been

made to the foreground on the left, and a hole which had been scraped into the bushes to right of centre of plate has been filled up again. The signature, "Seymour Haden," not mentioned by Drake, has been dry-pointed in lower left corner. In the margin is written: "(d) undescribed". On laid paper.

WINDMILL HILL (No. 1). D. 146.

400. Drake's trial proof (*a*). Only the left half of the roof of the house is shaded. In the margin is written: "1 Trial Oct 7. 1877. (a) 1st from plate." On laid paper.

401. Drake's trial proof (*b*). The roof is still only shaded on its left half. In the margin is written: "Windmill Hill — Early trial — (b)". On Japan paper. Retouched.

402. Drake's published state. The whole roof is shaded, the right half more completely than the left. On a sheet of laid paper from an old book, paged 211.

WINDMILL HILL (No. 2). D. 147.

403. Marked: "Trial. (a)". The upper part of the bushes in the distance on the left is indicated only by lines, and the middleground on the left is quite bare. Much foul biting. On laid paper.

404. Marked: "(b)". Some dry-pointing has been done to the bushes, which shows in patches, and the bare space in middleground to left has also received some dry-pointing. On laid paper.

405. Marked: "c". The patches on the bushes have been cleared, and more dry-point lines added, so that the whole is now more harmonious. On laid paper.

NOTE. Drake says: "The same subject as No. 146 [etc.]" But in 146, there is a hedge to right, a stagnant pool to left, and the roof of a house visible among trees. No. 147 shows only a row of bushes across the whole background, in the foreground there is an indentation in the earth, with a clump of bushes to the left, and no roof is seen among the trees. "Seymour Haden, 1877," in left lower corner.

WINDMILL HILL (No. 3). D. 148.

406. Drake's trial proof (*a*).

NOTE. Drake says : "The same subject on an enlarged scale as Nos. 146 and 147. Ferns in the foreground." Actually there is seen in this plate only a group of trees in the center of the middle distance, and to the left of this bushes which extend to right margin. To left of group of trees, on a distant elevation, a single tree. Ferns, very summarily indicated, fill part of the foreground. The lower part of the plate on left is bare. "Seymour Haden 1877," in right lower corner.

YE COMPLEAT ANGLER. D. 149.

407. Drake's trial proof (*a*). In the margin is written: "Trial. Dec.r 4. 1877. (a)". On laid paper.

408. Drake's trial proof (*b*). In the margin: "Trial. Jan 6. 1878 (b)". On laid paper.

409. Drake's published state. On laid paper.

NINE BARROW DOWN. D. 150.

410. Drake's published state. On laid paper.

THE KEEP. D. 151.

411. Marked: "D. 151. (a)". By Drake classed as published state. On laid paper.

412. Marked: "D. 151. (b) undescribed". The felled tree trunks in the foreground are shaded. On laid paper.

413. Marked: "151 — First". The "old trees in various stages of decay" on the left have been removed, and only the two trunks on the extreme left preserved. One large tree now fills nearly the whole left side of the plate, rising from the lower margin, so that it crosses the felled trees in front, and extending to upper margin. In the process of alteration "Haden" has disappeared, only "Seymour" being left to left of the tree, and "1877" to right. Two cows have been introduced in the middleground. The extreme right of the middleground has been cleared of all vegetation. On thick laid paper.

THE SLUICE. D. 152.

414. Drake's trial proof (*a*). On laid paper. Marked: "Trial 1.st one only. (a)".

415. Undescribed. In the margin is written: "Trial 2 (b). Two impressions — this the first". Behind the little girl on the right now stands a larger boy, but the two are not picking flowers, — they appear to be talking to a boy who sits on top of the wall of the sluice on the left. The whole of this wall has been cleared and is now blank. A branch in upper right corner has been lengthened, so as to reach to middle of plate. The signature and date in lower left corner have been erased, but are still legible. On laid paper.

416. Undescribed. Much work has been added so as to give more color, especially on the right. The courses of stone and some shading have been indicated on the sluice wall. The water coming from the sluice is well defined, and swirls around the wall towards the mill wheel. In lower right corner: "Seymour Haden 1877", the year reversed. On thick laid paper.

THE CABIN. D. 153.

417. Marked: "1 Trial Oct 7. 1877. a". Instead of the black dog, mentioned by Drake, a black cat is seated at the left-hand corner of the cabin, and the object hanging on the tree looks more like a skin than a coat. On laid paper.

418. Undescribed. Marked: "c". The figures on the left have disappeared, together with signature and date. There is instead of these now, near the lower left corner, a dog looking out of its kennel, which is a barrel. On laid paper.

419. Undescribed. Some houses, trees, and a fence have been introduced in the distance on the extreme left, and the signature and date, "Seymour Haden 1877", are dry-pointed in the centre of the foreground. On laid paper.

THE CASTLE DITCH. D. 154.

420. Drake's trial proof (*a*). In the margin is written: "1. Trial. Oct. 7. 1877. unique". On laid paper. — The plate was destroyed after this impression had been taken.

THE CASTLE BRIDGE. D. 155.

421. Marked: "1. Trial Dec. 4. 1877", and "(a)". This seems to be Drake's (*a*), and gives a complete picture, with the castle gate with double portcullis and the shading of the arches intact. On laid paper.

422. A counterproof, marked: "Trial. reverse. of (a) Jan 6. 1878". The state of the plate from which this counterproof was taken cannot, however, be the same as 421. Some of the work has already been erased, especially in the gate with double portcullis, which is reduced almost to outline. On Whatman paper, with part of a drawing on back.

423. Undescribed. The shading under the arches has been erased, as well as part of the gate, leaving a blank space in the centre of the plate above. On laid paper.

SWANAGE BAY. D. 156.

424. Drake's trial proof (*a*). On Whatman paper.

425. Drake's trial proof (*a*). Counterproof. On Whatman paper. To right, in middleground, is written: "Cattle to be drawn in here". Retouched.

426. Drake's published state? This is certainly from the cut plate, but instead of the storm cloud on the left having been removed, it has been increased. On laid paper.

NEWTON MANOR. D. 157.

427. Undescribed. Later than Drake's trial proof (*a*). Three hinds in the foreground. The distant hills are only laid in, and the trees surrounding the house almost a black mass. In margin: "Trial b 2 impressions." On laid paper.

428. Undescribed. The distance has been developed, by the addition of slight indications of trees, etc., and the trees surrounding the house have been cleared up. In the left lower corner a large stag has been introduced, of which only the head and neck and part of back are seen. In the margin: "Trial — before shadowing the large stag — 3 impr." On thick laid paper.

429. Undescribed. The middle distance and the distance on the right have been shaded, mostly by oblique lines, and some shading has been done on the head and neck of the stag. On thick laid paper. Marked: "(c)".

430. Undescribed. The cliff nearest to the foreground, above the stag, has been erased. Some horizontal shading lines have been laid on the level ground, at the foot of the rising ground, on the right. On thick laid paper.

Challow Farm. D. 158.

431. Undescribed. Marked: "Trial (b) — unique." From Drake's description of (*a*), it is impossible to draw conclusions as to the difference between these two states. To the right of the tree in upper left corner, and immediately over the farmhouses, there are seen in this proof very faint indications of what appears to be the riverside, with vessels. Of this Drake makes no mention. In lower left corner: "Seymour Haden 1877". On laid paper.

432. Undescribed. The whole distance has been taken out, including the farmhouses and the tree on the left. The signature and date in lower left corner have also been removed, and the following substituted: "While birds sing donkeys bray. March 15. 1880". On a sheet of laid paper from an old book, paged 328. Slightly retouched. On the proof, over the legend quoted, is written: "To. T. A. Martin donkey and critic." In the margin is written: "Tr. c" and "Dedicated with this inscription (only two impressions taken) to a well known critic who, knowing nothing of drypoint, found this plate 'a ridiculous assemblage of blots'—".

433. Undescribed. Marked: "touched." The farmhouses and tree to left have been restored about as they were before, but the distance is now closed in by hills rising towards the right. A few lines have been drawn across the middle distance in the centre and on the right of

the plate where previously it was bare. The second tree from the right, which before was shorter than its companion, has been made of about the same height, and on its lowest branch, which is bare, sits a bird facing to left. The legend of the former state has been erased, and the signature restored: "Seymour Haden 1877", in its old place. On laid paper. Slightly retouched.

434. Undescribed. Marked: "First St." Additional work has been done on the plate, more especially in the distance and middle distance. The gable end of the last building on the left, which was white, has been shaded, the roof of the main building has also been shaded, and in the gable end of the barn to right, which previously had no openings, an arched door and above it a square opening have been introduced. On laid paper.

Wareham Bridge. D. 159.

435. Marked: "1. Trial (a) — Oct 7. 1877", but the proof does not quite correspond to Drake's description. Sir William says, in the general description, that in the river "are men and horses," but there are only two horses with a single man, who is riding one of them. The distance on extreme right is undefined. "Seymour Haden 1877" in lower left corner. On laid paper.

436. Marked: "Trial. (b)", but this also does not correspond exactly with Drake's description. To the right of the bridge some houses have been added, in front of which is a rowboat with a figure in it. From these houses to right margin, the opposite bank of the river, with a house and trees on it, is indicated, thus closing the distance. In the upper left-hand corner the trees have been removed, and there are now seen over what appears to be a parapet two horses, both with riders on them. The three figures which were in the earlier proof seen under the branch of one of the removed trees, are still there, but have been somewhat changed,

and the chimneys, to the right of them have been removed. Behind these horses and figures, a range of hills is indicated. On laid paper.

437. Undescribed. Marked: "Trial (d) c". The "(d)" seems, however, to be crossed out. The bridge, the houses, and the further shore of the river on the right, have been shaded, and much delicate work has been added in the sky. The group of chimneys furthest on the left has been changed, and on the highest of them, now only faintly seen, two chimney pots have been erected. The reeds under the white end of the boat-house have been shaded by oblique lines and their reflection in the water darkened. The upper part of the tall weed on the extreme right has been almost effaced. On laid paper.

438. Undescribed. Marked: "First pub: st:". (An earlier statement: "Trial (c)", is crossed out.) In the immediate right foreground, two horses, seen from behind, have been added. The one to right is ridden by a boy, who looks backward. In the extreme distance high hills are indicated by simple lines. On thick laid paper.

439. Undescribed. The lines indicating hills in the extreme distance have been removed, and with them most of the work in the sky. The horses in the right foreground, which are nearly white in 438, are now more completely shaded. The cluster of weeds between the horses and the right margin has been erased, only the top of the longest stalk being left, on a line with the two smaller horses in the middle distance. On thick laid paper.

The Little Boathouse. D. 160.

440. Marked what appears to be: "T.r (a) Dr.", but the proof evidently represents Drake's published state. On laid paper.

441. Undescribed. Three large birds, flying, have been introduced in upper left corner. What appeared to be a mound in the distance on extreme left has been

developed into a hut or house with a smoking chimney. In the opening between the second and third willow tree on same side, two figures are slightly indicated. Near the foreground, on extreme right, a boat, with a pair of oars in it, has been added. On laid paper.

A Backwater. D. 161.

442. Drake's trial proof (*a*). Marked: "1 Trial (a) unique." On laid paper.

443. Drake's published state? Marked, however: "b. undescribed." Darker than 442, owing to additional dry-pointing. Clouds have been indicated in the sky, which was quite bare in (*a*), and the distant trees on extreme right have been added to, so that their tops now form a line parallel to upper margin. On the ground in front of these trees two (or three?) animals have been indicated. On Creswick paper.

444. Undescribed. Three large ducks, sitting, have been introduced in the foreground. On thick laid paper.

Sketch at the Back of a Zinc Plate. D. 162.

445. Drake's published state. On laid paper.

The Two Cows. D. 163.

446. Drake's trial proof (*a*), marked: "(a) unique." On laid paper.

447. Drake's trial proof (*b*). On laid paper. Marked "b".

448. Marked: "Trial c undescribed". The distance on the right has been taken out, so that nearly the whole upper right quarter of the plate is bare. On heavy laid paper.

449. Undescribed. A third, large cow, grazing, and seen from behind, has been introduced in the middle-ground on the right. A few horizontal lines have been drawn in the distance to right of trees, so that the horizon is now of equal height on both sides. The right of the two smaller cows is still white, and broad white lights are on the large cow. Marked: "E [?] with third cow undescribed". On thick laid paper.

450. Undescribed. The white cow of the two smaller ones has been shaded, and the white lights on the large cow have also been subdued by shading. On thick laid paper.

451. Same as 450. Lights have been scraped in, on the proof, on the large cow and on right-hand smaller cow. On thick laid paper.

The Willows. D. 164.

452. If Drake is to be taken literally, this cannot be his trial proof (*a*), as all the trees he mentions are "four willow trees," while here, in a row with these four, are three more to the left, and on the extreme left in the foreground rises a tree trunk, bifurcated above, to the upper margin. In front of this tree a tangled growth of weeds and below it "Seymour Haden 1877". To the right the foreground is bare. On laid paper.

453. Undescribed. A road has been defined between the tree on the extreme left and the willows. The tangled growth of weeds on the left, as well as the signature and date under it, have been replaced by two lambs lying among brambles. In lower right corner: "Seymour Haden 1877". On thick laid paper.

Dusty Millers. D. 165.

454. Drake's trial state (*a*)? The "field with a man getting over a stile" is certainly "not as yet expressed," but there is so much evidence of scraping in the distance, that the existence of a state anterior to this seems manifest. Although the plate is signed and dated "Seymour Haden 1877" (the last 7 without the horizontal upper stroke), there is nevertheless written in the margin: "Trial Jan 6. 1878". On laid paper.

455. Counterproof. Same state as 454. In the margin is written: "Trial — Reverse Jan. 6. 1878". On Japan paper.

456. Drake's first published state. On Japan paper.

457. Drake's second published state. On Japan paper.

BARBEL FISHING. D. 166.

458. Drake's published state?—which is the only one described by him. On laid paper.

THE VICARAGE. D. 167.

459. Later than Drake's trial proof (*a*), in which "the church and the trees are not yet expressed." On laid paper.

NOTE. There is evidently an omission in Drake's catalogue here. In his general description he mentions church, vicarage, and trees, but enumerates only trial proof (*a*) in which "the church and the trees are not yet expressed."

GRIM SPAIN. D. 168.

460. Drake's published state. On Japan paper. Marked: "Trial. Dec. 4. 1877." Printed in black.

461. Same state. On laid paper. Marked: "Trial [this crossed out]. Dec. 4. 1877—1.st St: This will do. S. H." Printed in brown.

TOLEDO. Not in Drake.

462. Counterproof. About in centre of foreground are two moderately slender straight tree trunks, which reach to top of plate, and on extreme left are three straight trees, also reaching to top of plate. In the middle distance to left of the two tree trunks, another bare straight trunk which reaches to top of plate, and to its right a group of poplars which do not reach to the top of the hill behind them. In the middle distance, on the right, a bridge with one arch. Behind this rises a hill towards the left, crowned by a ruined castle. In the distance on the right rises a plateau on which there are several buildings. In lower left corner: "Seymour Haden 1877". The lower right corner to about half the height of the plate, is bare, with the exception of a few heavy lines in the foreground. (As this is the description of a counterproof, everything is, of course, reversed, signature and date included.) In the margin is written: "168a Toledo—Plate abandoned." On Whatman paper. Slightly retouched.

The Fountain, Cintra. D. 169.

463. Drake's trial proof (*a*). Marked: "(a) one proof only taken". The signature is on the basin of the fountain, almost hidden by the shading. On laid paper.

464. Drake's trial proof (*b*). Marked: "(b) undescribed", which is manifestly an error. On laid paper.

465. Undescribed. Marked: "c — undescribed". The middle distance has again been partly indicated in outline. The sky and a strip on the right are bare. On laid paper.

Cadaval, Cintra. D. 170.

466. Drake's trial proof (*b*). The lettering in lower right corner only very faintly visible. In the margin is written: "Trial — Jan 6. 1878", and "printed in brown?" and "The lines of Torres Vedras". On laid paper. Retouched.

467. Counterproof of same state. On the proof the branches and foliage in upper left corner (right on regular proof) have been rubbed out. In the bare space is written: "Six Etchings in Spain & Portugal". In the margin: "1 Trial reverse. Jan 6. 1878", and under the figure of the sitting man: "This is Sir J. C. Robinson". On Whatman paper. Retouched.

Cork Trees, Cintra. D. 171.

468. Drake's trial proof (*a*). Marked: "1. Trial Jan 6. 1878". On Japan paper.

The Tank, Cintra. D. 172.

469. Drake's trial proof (*a*). Marked: "9.th from plate." On laid paper.

The Terrace, Cintra. D. 173.

470. Marked: "1. Trial. Dec. 4. 1877." This would seem to correspond to Drake's trial proof (*a*), but the signature and date, in lower left corner, are not reversed. On laid paper.

Outside the Cork Convent, Cintra. D. 174.

471. Drake's trial proof (*a*). Marked: "1 Trial. Decr 4. 1877." On laid paper.

472. Undescribed. The buildings, etc., have been shaded on the sides toward the right. All the work in the centre and left part of foreground has been erased. In the foreground to left the figure of a standing monk (or woman?) has been introduced. In lower left corner: "Seymour Haden". On laid paper.

INSIDE THE CORK CONVENT, CINTRA. D. 175.

473. Drake's trial proof (*a*). Marked: "1. Trial Dec^r. 4. 1877. (a)". On the right is the dark entrance to the caves which form the convent; in the centre of the composition a low building with a tiled roof, over which rises a small square turret with a pyramidal roof. In front of this building, bushes. The gnarled branches of a cork tree reach across the entrance and the building just described along the top of the plate. From the entrance to the left lower corner extends a low retaining wall of large stones. Beyond is seen the garden wall. On the extreme left a tree, leaning towards the right, and to the left of this again, part of a bare tree trunk in outline. In lower right corner, on a stone slab, merely indicated by two heavy lines forming an obtuse angle: "Seymour Haden 1877".

474. Marked: "(b) undescribed". Some changes, mostly slight, have been made in the building, etc. The most important change is the introduction of a monk somewhat to left of centre of plate. On the wall, to the left of his head, stands a vessel. The two heavy lines indicating the stone slab in right lower corner have been removed. On laid paper. The dark effect on right in this proof is due to ink left standing on the plate.

475. Undescribed. The bushes, etc., in front of the low building, and all the work in the left half of the plate, have been removed. In their place are seen only a few lines indicating the retaining wall and the garden wall, and the monk standing in front of them. On laid paper.

A Monk Praying. D. 185.

476. Drake's trial proof (*a*). The sleeve of the monk's habit is almost white. Near the hand, the sleeve is only slightly shaded towards the right. On laid paper. The face of the monk is retouched. Marked: "(a)".

477. Undescribed. Marked: "(b)". The sleeve near the hand is shaded across its whole width. On the back of the monk the shading, which previously stopped at the upper end of the sleeve, now extends down to three quarters of an inch from lower margin. On laid paper. The face of the monk is retouched.

478. Undescribed. Marked: "(c)". The monk's cowl and habit have been still further darkened, but it is difficult to give specific distinguishing marks. In the previous state the sleeve near the thumb is shaded by regularly laid, rather delicate and close parallel lines. These lines are now obscured by heavy lines of wider spacing, laid over the former lines in the same direction. On laid paper. The face of the monk is retouched.

479. Undescribed. The plate has been cut down to $5\frac{3}{8}$″ w., by $5\frac{5}{16}$″ h. The monk is in his former place, but of the tree is left only part of the trunk, with the cross attached to it, and with the branches extending beyond the cross. On laid paper. The face of the monk is retouched. The heavy black in his cowl and habit and at his back is due to the ink left on the plate.

The Monk at the Fountain. Not in Drake. Etching. Size of plate: $8\frac{7}{8}$″ w., by $5\frac{7}{8}$″ h.

480. A monk holding a jug, stands erect, with bare head, before a fountain, with his back to the spectator, abou two inches from right of plate. On his right, the fountain sends up a jet of water to within three eighths of an inch from upper margin of plate. Behind the jet of water is seen an arched doorway, to which lead five steps. In a niche to left of doorway a skull. To left of building into which the arched doorway leads,

a plain square building, with a square headed door, to which lead four steps, and with a pyramidal roof, on the apex of which is a small round ball. To left of this building a stone post and an indication of a wall, which extends only to within about an inch from left margin. In left lower corner: "Seymour Haden 1877", the first "7" much twisted. In the margin is written: "not in Drake — the Monk at the Fountain — trial (a) — before burnisher marks on figure —". On thick laid paper.

481. Marked: "1st St". Some shading lines on the lower part of the habit of the monk have been burnished out. The lower part of the jet of water has also been erased. In trial (a) this jet seemed to rise from the enclosure of the fountain nearest the foreground. In this state there is no connection between the fountain and the jet, which begins only at the top of the enclosure of the fountain on the further side. On laid paper.

1878.

Thames Fishermen. D. 182.

482. Marked: "a — only impn.", but it would seem to be undescribed and later than Drake's trial proof (*a*), which, according to his catalogue, is without signature and date, while this proof is signed and dated in lower right corner: "Seymour Haden. 1878". Drake assigns the plate to 1879, which is evidently a mistake. It is easily distinguished, at least in this state, from No. 11, of which it is a repetition, by its method of execution, *i. e.*, pure etching. As a further sign of distinction the standing man may be instanced. In No. 11 he is slender, wears a long cloak, and holds a fishing-rod. In No. 182 he is portly, wears a very short coat or jacket, and holds his hands upon his back. On Whatman paper. Slightly retouched.

483. Counterproof of same state, partly rubbed out on the impression. On Whatman paper.

WINDSOR. D. 183.

484. Charcoal drawing, partly gone over with white. A study for the etching. In lower left corner is written: "Seymour Haden. Done sitting on railway bridge — in bodily fear of train —". Drake assigns "Windsor" to the year 1879, but as the plate is clearly dated 1878, it is here inserted under this year.

485. Drake's trial proof (*a*). In the margin: "Trial (a)", and: "Trial. For Seymour Haden". On Whatman paper, mounted. Printed in warm brown.

486. Same state. Counterproof. Marked: "Trial (a) reverse". On Whatman paper.

487. Marked: "Trial (b) [or (C) ?] undescribed anterior to 1st St". The bushes at the back of the bathers have been changed into trees, the sail of the boat has been enlarged and shaded, but the body of the boat and its reflection, as well as the reflection of the sail on the water, have not yet been defined. On Whatman paper. Printed in warm brown.

488. Drake's first published state. Marked: "1.st St. D". The lower part of the bushes immediately at the back of the bathers has been scraped away still further, leaving only one stump of a bare branch. The body of the boat, and its reflection on the water, as well as that of the sail, are clearly defined. Printed in warm brown. On Whatman paper, with the stamp of the Fine Art Society, Limited.

489. Marked: "undescribed — Trial (b)", but later than the previous proof. The branch which crossed the sail has been removed, the sail itself is white again, and its reflection on the water has been almost erased. The bush in front of the bathers has been erased. On Whatman paper. Printed in warm brown.

490. Drake's second published state. Marked: "2.nd State: D". On Whatman paper. Printed in blackish brown.

491. Drake's fourth published state. Marked: "3.d State —", but evidently by mistake. On Whatman paper. Printed in warm black.

492. Drake's fourth published state. Marked: "4th St". On Whatman paper. Printed in warm black. — Plate destroyed.

1879.

THE HOUSE BY THE SEA. D. 176.

493. Undescribed trial proof. To Drake's description may be added, that besides the post on the right of the road, there is also a corresponding post to the left, that a man is looking over the wall in upper left corner, and that nets are spread out on upright posts before the house, towards the right. To the left of the door in the front gable end of the house, two figures are indicated, one standing close to the door, the other crouching, somewhat further to the left. The vessels or barrels standing at the corner of the house are shaded. The walls of the house facing towards the right show several openings. The post to the left of the road is rounded at the top and almost white, except at its lower end. On laid paper. Printed in brown ink.

494. Presumably Drake's published state. Marked: "Trial 1.st st:". The post on the left has a square head and is heavily shaded on top and on its right side. The figures near the door have been removed. The vessels or barrels at the corner of the house have been changed into two large earthen pots and are white. The openings in the walls of the house facing towards the right have been removed, and there are other changes in the lines of the gable ends on this side, and in the shading of the roof, a part of which is now white. The shadow thrown by the nets towards the right has been erased. On heavy laid paper.

THE AMSTEL. D. 177.

495. Undescribed. Like Drake's published state, but without the inscription and signature cited by him. The plate seems to measure only $10\frac{1}{4}''$ w., by $6\frac{1}{4}''$ h.,

instead of $10\frac{1}{2}''$ x $6\frac{3}{8}''$, but all these measurements are uncertain, owing to stretching or contraction of paper. On heavy laid paper.

496. Photo-engraved reproduction (not mentioned by Drake), from an impression retouched with the pen and washed. In the left lower corner: "Royal Institution. Mar. 29. 1879". The plate measures 6″ w. by $4\frac{1}{8}''$ h. On Whatman paper. Retouched. There are various remarks in the margin indicating changes to be made.

The Hedgerow. D. 178.

497. Undescribed, although marked: "1.st". On the left a strip of the plate about $1\frac{1}{4}''$ wide and nearly the whole of the lower half of the plate are without work of any kind, except the inscription, in lower left corner: "Royal Institution — March 29 [the "9" reversed] — 1879". The middleground is occupied by bushes, from which rises a bifurcated tree trunk somewhat to right of middle of plate. On extreme right is a tree, the foliage of which is rudely indicated by straight hatchings, and which leans to the right. In the distance, behind bushes, the indication of a house with a square tower. On same line to left, more bushes, and two trees near extreme left. The sheep and shepherd's dog mentioned by Drake have either not yet been introduced or have been removed. On thick laid paper.

The Turret. D. 179.

498. Drake's published state. Printed in warm black, on laid paper.

One-Tree Farm. D. 180.

499. Undescribed? Besides the ducks near the pond, — very difficult to make out, — there is also a flock of sheep behind and to left of tree. The plate on which this sketch was executed had evidently been used before, as the inscription: "Willesley, Oct 4 1873. S. Haden", is still legible over the present signature. The meas-

urements of the impression, $4\frac{3}{4}''$ w. by $6\frac{7}{8}''$ h., do not correspond with Drake's, but it has manifestly been cut on the left. On Whatman paper. Partly scraped out on the impression and retouched.

THREE-TREE FARM. D. 181.

500. Drake's published state. On laid paper.

GREENWICH. D. 184.

501. A sheet of drawings, consisting of memoranda of vessels (9), and a view inscribed: "Side of Trafalgar. Sept. 8, 1879". All on tracing paper. In lower left corner of mount: "Greenwich Memoranda. 1879".

502. A sheet of drawings and tracings (16), memoranda of waterside figures, and studies of the two boys in the boat and of the boy swimming, some of them in the skeleton. In lower left corner of mount: "Greenwich Memoranda. 1879."

503. A sheet with a proof, in red and retouched, of a small part of the right side of the plate, in a state not represented in this collection; a proof of a part of the sky, also printed in red and retouched; and a memorandum, in pencil, of the Thames, with vessels, on the margin of a newspaper. In lower left corner of mount: "Greenwich. Mem^{a}. 1879".

504. Drake's trial proof (*a*). In the margin is written: "Working proof 2 taken — — one of them given to M^{r}. Keppel Drake is wrong in saying 5", and "(a)". On Whatman paper.

505. Drake's trial proof (*b*). In the margin: "Trial — before introduction of white boat. 2 taken", and "(b)". On Whatman paper.

506. Drake's trial proof (*c*). Marked: "trial c". On Whatman paper.

507. Marked: "trial D. undescribed", and "Boat in foreground with additional work afterward removed", *i. e.*, the added boat, still whole, is completely shaded inside and outside. On Whatman paper.

508. Undescribed. Marked: "II variation in foreground boat", *i. e.*, the added boat is now white inside, excepting a small portion at the stern, but shaded outside. On Whatman paper.

509. Drake's first published state. Marked: "1.st" On Whatman paper.

510. Drake's second published state. Marked: "2.d" On Whatman paper.

PLATES EXECUTED SINCE THE PUBLICATION OF DRAKE'S CATALOGUE.

N. B. *For earlier plates not in Drake's catalogue, see Nos.* 88, 155, 462, *and* 480 *of this catalogue.*

1880.

HARLECH. (The second plate, reversed. The first is D. 137.) Mezzotint and etching. Size of plate : $12\frac{3}{8}''$ w. by $8\frac{7}{8}''$ h. ; worked surface within the outlines : $11\frac{3}{8}''$ by $8''$. — To the right, in the middle ground, on a rocky eminence rising from the left, stands a square castle with towers at its corners, and surmounted by a keep. A plain stretches away to the left. The foreground, enlivened by animals, is separated from the rocky heights of the middleground by a ravine.

511. Pure mezzotint, with only a few lines here and there, apparently dry-point. On the plain to left is seen a river which describes a semicircle. The animals, which may be goats or deer, are all disposed on a straight line on the further edge of the foreground. On the extreme right bushes and trees are indicated, relieved light against the dark hill behind them. No outline as yet. In the margin is written : "1st Trial Ap. 18. 1880 — Still more pressure." and "(a)". Printed in reddish brown ink. On Whatman paper.

512. The animals have been changed, enlarged, and defined into goats and sheep, and brought more into the foreground. Two sheep are grazing near lower right

corner. On a rock in the centre of the foreground, rising towards the middleground, stands a goat seen from behind. Of the trees and bushes on the right, only some low bushes are left. To define these and the animals, and some of the forms in the foreground, some dry-point lines have been introduced. There is still no outline. Marked: "(b)". Printed in warm brown. On Whatman paper.

513. All the forms, more especially throughout the foreground and middleground, have been defined by etched lines. The semicircular curve of the river on the plain to left has been changed to a course repeatedly returning upon itself. Another sheep seen almost in profile has been introduced near the right margin. The outline has been drawn, but is not fully defined along the top. In the middle of the lower margin the title has been etched, but it reads: "Narlech." Marked: "(c)". Printed in warm brown. On Whatman paper.

514. The course of the river on the plain has been almost wholly obscured. In the lower margin has been written in dry-point, on the left: "Drawn, Etched, Engraved, and Printed by" and on the right: "Francis Seymour Haden May 11 1880". The middle bar of the N in "Narlech," has been crossed by a dry-point line, to indicate an H. Marked: "(d)". Printed in warm brown. On Whatman paper.

515. In the foregoing states vapors seemed to be rising from the declivity of the rocky eminence on which the castle stands. There is now only a single thin stream of vapor rising towards the left, in what appears to be a broad band of shadow falling obliquely across the declivity. The upper outline is somewhat better defined. Marked: "(e) Trial —". Printed in dark brown. On Whatman paper.

516. The stream of vapor has been more clearly defined by making it lighter. The margins have been fairly well cleaned, except the lower, which still shows the

effects of the rocking tool, especially about the lettering. The dry-point lettering is quite faint, having lost its bur, and the title again reads "Narlech," as the dry-point line across the middle bar of the N has disappeared almost entirely. Marked: "First State." Printed in dark brown. On Whatman paper.

1881.

THE MINISTER'S HORSE. Dry-point. Size of plate: $8\frac{3}{8}$″ w. by $5\frac{1}{2}$″ h.

517. An old horse, hoofs not defined, turned towards the left, stands in a ravine, formed on the left of bare rocks, rising to upper left corner, on the right by a lower plateau on which vegetation is indicated. The road in which the horse stands runs from lower right corner up to about the centre of the plate, where it is lost to view among the rocks. In the distance is seen a sheet of water, with a steamer towards the right and a small sail-boat to the left, and beyond it mountains. The foreground is bare. In left lower corner: "Seymour Haden 1881". Marked: "189 D. Trial. A one impression". On thick laid paper.

THE VILLAGE FORD. Etching, with some dry-pointing. Size of plate in the later states: $10\frac{1}{4}$″ w. by 7″ high. — To right a trestle bridge crossing a stream which extends across the whole foreground. In the left foreground, standing in the water, a cow, head foremost. In the distance, on the left, a haystack and farmhouses behind a fence; beyond these, trees. By the fence a man with a ladder. In the street between the houses and the river, a man with a cane, walking. On the right, behind the bridge, bushes. Beyond the bushes, near their left extremity, a poplar, and to right of this, the top of a tree. In right upper corner a group of trees and lines of rising ground behind them. Some cloud lines indicated in the sky. In right lower corner: "Seymour Haden 1881".

518. The plate measures 11½″ w. by 7″ h. Much of the work in the middleground and distance, including the two men and the trees seen beyond the bushes on the right, is still wanting. Besides the cow in the foreground, there is a second one to left in the middleground. The plate is signed and dated, as described. Marked: "Trial (a)". On laid paper.

519. The second cow has been removed. Marked: "Trial (b)". On thick laid paper.

520. Counterproof of same state. Marked: "Trial (b) Counterproof". On thick laid paper.

521. The plate cut down on left. About as described, but without the man with the ladder and the lines in the sky. Marked: "1st". On laid paper.

522. As described. In margin: "2nd st: 200 impns not in Drake — Village Ford." On laid paper.

A Lancashire River. Etching. Size of plate: 16″ w. by 11″ h. — A river fills the whole foreground, and is lost to view between high and steep banks in the left middleground. The right bank, which pushes a jutting point into the river in the foreground, is densely wooded in the foreground and middleground. On the extreme left, in the middle distance, a boathouse and boats, with nets hung up to dry on poles around it. On the left, in the water in the foreground, two white cows, and in the middle distance a white and a darker cow, and to right of these, a herd of black ones, all standing in the water. Other cows are scattered over the jutting point of land on same side. In the sky clouds, on right and on left, with a clear space between them, and an indication of rain on the left. In lower right corner: "Seymour Haden 1881".

523. Marked: "a. reverse." A counterproof of a very early state. The cow in the left lower corner, — right in the counterproof, — is without any shading. The two cows in the middle distance are both white, the black cows show broad white lights, and the one seen in

profile on the shore is in pure outline. Before the boat-house only two boats are seen, and the netting has not yet been drawn. On Whatman paper. Retouched.

524. Marked : "a", but later than the preceding proof. The cow in the left lower corner is slightly shaded. The body of the cow seen in profile on the shore is lightly shaded by parallel oblique dry-point lines. On laid paper.

525. Marked: "(b)", but no difference between "a" and "(b)" can be detected. On laid paper. Close cut.

526. Marked: "c". Of the two cows in the middle distance, the one to right has been given color by lines laid across it, and the lights on the black cows have also been covered by lines. There are now three boats before the boathouse, and the netting is seen behind it and on its right. On thick laid paper.

527. Marked: "(d)". The only difference detectable is a little dry-pointing in the bushes on the jutting point to right, which has produced three black spots. The generally greater richness of this proof is due to the printing. On thick laid paper.

528. Marked: "E". The dry-pointing has been scraped, so that the dark spots have disappeared. On heavy laid paper.

529. First state. The oblique lines across the clouds to left, indicating rain, have been increased in number, the mass of trees on the jutting point on the right has been divided into two groups by the introduction of a broad light. The netting now appears also to left of boat house, and the dry-point lines on the cow standing on the shore have disappeared. On Whatman paper.

ENCOMBE WOODS. First plate. Etching. Size of plate varies in the different states from 15″ w. by $9\frac{7}{8}$″ h. to $13\frac{1}{2}$″ w. by $8\frac{3}{8}$″ h. In "First State" : A plateau, with trees at its foot, sweeps around from the right foreground to the left middle distance. Towards the left it is cut by a

ravine, with bare sides. In the left lower corner is a pool of water by which stand two donkeys, whose reflections are seen on it. In both corners of the sky, indications of clouds and rain, with a clear space between them. In lower right corner: "Seymour Haden 1882".

530. Marked: "Trial A: with figure & horses". The plate measures 15″ by .9⅞″. The whole sky is filled with indications of rain. The ravine on left is not yet well defined. In the foreground to right two horses seen from behind, the one to right mounted by a man. The reflections of the donkeys very indistinct. In right lower corner: "Seymour Haden 1881". On laid paper. Slightly retouched.

531. Marked: "Trial b reversed". A counterproof. The horses and man have been removed, and most of the work in the middle of the sky cleared away. On laid paper. Retouched.

532. Trial (*c*). The plate measures 14″ x 9″. The sky has been completely cleared in the middle, and the work in its left corner, as well as the whole of the distance beyond the line of trees, so reduced that it is only faintly visible. The whole of the foreground, up to the feet of the donkeys, has been removed, with the exception of the lines of tree and bushes in right lower corner. In this corner: "Seymour Haden 188", the last figure having been lost in the reduction of the plate. On Whatman paper. On the back is a faint impression of same state.

533. Counterproof of same state. Retouched and with lines drawn around to indicate the size to which the plate was further to be reduced. On Whatman paper.

534. Trial (*d*). The plate measures 13½″ by 8⅜″. The plateau has been drawn in again with the ravine clearly defined. On its edge in the extreme left distance are seen some houses. The clouds and indications of rain on the left have again been strengthened. The pool

of water has again been indicated in the left foreground, and on its surface the donkeys are very clearly reflected. The signature and date have been removed from lower right corner. On laid paper.

535. Trial (*e*). The whole sky is bare, and the houses on the plateau have disappeared. In lower right corner: "Seymour Haden 1882". On laid paper.

536. Marked: "First State unpublished w [?] exception of 2 to Keppel". The plateau on the left has been more clearly defined, and the indications of clouds and rain in both corners of the sky have been introduced again. On heavy laid paper.

ENCOMBE WOODS. Second plate. Etching. Size of plate: 15″ w. by $9\frac{7}{8}$″ h. The subject is the same as that of the preceding plate, but reversed, so that the donkeys are on the right.

537. Marked: "2nd. plate. 1st trial *a* proof without reinking plate." The whole landscape is in outline only, the donkeys alone, as yet without reflection in the water, being shaded. In the sky there are only a few scratches here and there to indicate rain. In lower left corner: "Seymour Haden 1887", the date under the name. On thick laid paper. On the back is a counterproof marked: "2nd. plate. 1. 1st. Trial. reverse".

538. Marked: "trial (b)". The indications of rain in left corner of sky have been increased, the middleground and foreground have been shaded, and the reflection of the donkeys has been added. The large trees in the foreground on the left (with the exception of some twigs near the middle) and the signature and date seem to have been removed, but the presence of the white embossed lines shows that the ink has merely been wiped out of the lines (or that they have been left uninked) on the plate. Retouched in pencil and white and pinkish water-color. On thick laid paper,

cut to 13¼″ x 8¾″. A weak proof of same state, and similarly treated in the printing, is on the back.

539. Counterproof of same state, and similarly treated in the printing. Marked: "2d. plate. Trial. b. reversed". On laid paper.

1882.

COWDRAY — WITH COWS. Etching. Size of plate: 9″ w. by 6″ h. The composition is divided into two horizontal strips of equal dimensions by a village street. On the further side of the street, on the left, and extending about three quarters across the plate to right, farm-houses, behind which rise the towers of Cowdray Castle, to the right a group of tall trees. In the foreground is a brook, on the banks of which stand three cows, one in the middle, on the further bank, two on the hither bank in the right lower corner.

540. Marked: "trial a". The three cows are almost without shading, and there are no lines in the water. The sky is full of birds. On laid paper. In lower left corner: "Seymour Haden 1882", and on same line, to right of middle of plate, "Cowdray".

541. Same state. Retouched. On laid paper. Close cut.

542. Marked: "trial (b)". The birds in the upper part of the sky have been removed. The cow on the further bank has been shaded, but there are broad lights left on the back, the head and the breast. Signature, name, and title have been removed. On laid paper.

543. Marked: "First". The broad light on the back of the cow in the middle is subdued by lines laid across it obliquely. The course of the brook is now well defined by horizontal lines indicating water. On laid paper.

COWDRAY — WITH GEESE. Etching. Size of plate: 9½″ w. by 6″ h. The same subject as the preceding, with variations, the most readily noticeable of which are, a herd of cows on the village street on the extreme left, a tree growing at the foot of the further bank of

the brook somewhat to right of centre of plate, and geese on the same bank, as well as in lower right corner. In lower left corner : " Cowdray 1882 ".

544. Marked : " Tr. a." Geese only in lower right corner. On laid paper. Close cut. A number of geese, apparently cut from some other etching and gone over with the pen and white body color, have been pasted on the proof on the left.

545. Marked : " Trial a ". Same state as the preceding. On laid paper. Retouched in blue pencil.

546. Marked : " trial (b) ". Six geese have been added on the further bank of the brook, to left of tree growing there. On laid paper.

547. Marked : " trial C ". Five geese only on further side of brook, one of them swimming. On laid paper.

548. Trial (*d*). Two geese only on further side of brook, one of them swimming. On laid paper.

The Three Calves. Etching. Size of plate : 9½″ w. by 6 ″h. In left foreground three calves, two standing, the further one facing to left, the nearer to right, the third lying between them, facing to left. To right of the calves, the bank of a brook is indicated, in the centre of the plate, quite detached, some farmhouses and trees, all this in simple outlines. The farmhouses, etc., seem to be a reminiscence of Cowdray. In lower left corner : " Seymour Haden 1882 ".

549. Marked : " 196. B." As described. On laid paper.

The Four Cows. Etching. Size of plate : 8⅜″ w. by 5⅜″ h. A stream crossed on the extreme right by a rustic bridge, on which are two boys, one of them with a fishing-pole, and a dog. In the left foreground reeds; in the right, rising ground, only defined by a few lines indicating grass growing on it. In the stream four cows. In the middleground reeds, trees, and bushes. Clouds indicated in left half of sky, the right half bare. In lower left corner : " Seymour Haden 1882 ".

550. As described. Marked : "Trial (a) touched. 1.st impr". There are a few dry-point lines in right half of sky, indicating a cloud, and also a few lines beyond the trees, indicating either clouds or distant hills. On laid paper. Retouched.

551. Also marked : "Trial (a)", but evidently later. The lines in right half of sky and those indicating distant hills have been removed, and two gray spots in the trees immediately over the bridge have been cleared up. On a sheet of laid paper from an old book, paged 369.

LONG PARISH. Etching. Size of plate: $10\frac{1}{2}''$ w. by $7''$ h. A river in left foreground and middleground; in the right foreground it is hidden by an elevation of the hither bank, on which grow two trees, and ferns. On the further side of the water, to left, a fence or (bridge?), with willows growing out of the water before it and at its left end, and a poplar beyond it. In the centre of the composition, a long wooden bridge crosses the river ; beyond it farmhouses. Beyond these again, and across the whole background, a forest. The sky suggests brilliant white clouds. In lower left corner : "Seymour Haden 1882".

552. Marked: "Col. H." and in another hand: "D. 198, trial proof A." As described. On laid paper.

1884.

A SALMON RIVER. Mezzotint and etching. Size of plate: $6\frac{1}{4}''$ w. by $4\frac{5}{8}''$ high. The rapids of a river, the S shaped course of which extends from the far middle distance to the foreground. In left lower corner, rocks. Beyond, on both sides, the rocky banks are wooded. Sky stormy. The drawing does not occupy the whole height of the plate. In the margin below, about $\frac{1}{4}''$ wide, and not yet cleaned, at the left: "Seymour Haden".

553. As described. On Whatman paper. (The plate was published in "Recollections of Fly Fishing, etc.," by Edward Hamilton, M. D., London: 1884.)

1886.

Breaking up of the Agamemnon. Second plate. (The first plate is D. 128.) Etching and mezzotint. Size of plate: 19″ w. by $10\frac{1}{4}$″ h.; of mezzotinted surface: $18\frac{3}{5}$″ w. by $9\frac{3}{4}$″ h.— The subject is the same as that of the first plate, the only difference of note being that a man-of-war's pinnace lies alongside of the "Agamemnon" near her stern end. All the states have, near the lower left corner: "Seymour Haden 1886".

554. Marked: "(a)". Pure etching. The sky is bare. The sail rigged on the mizzen-mast of the "Agamemnon" is not yet indicated. On Whatman paper.

555. Trial (*b*). Pure etching. Some shading has been added, as, for instance, on the "Dreadnaught," the stern end of which is shaded with horizontal lines. The sail on the mizzen-mast is outlined. On Whatman paper.

556. Marked: "1.st trial." Mezzotinted. The mezzotinting is still so heavy that a night effect is suggested. Printed in dark brown. On plate paper.

557. Marked: "Second trial". The long upright post on extreme right, which was quite lost in obscurity, is defined again, and shows a tolerably bright light on its upper end. The waves have been better defined and the sky has been considerably reduced. A long flat cloud is in the upper part of the sky towards the left. Printed in warm brown. On Whatman paper.

558. Marked: "Third trial". In the previous state the four posts in lower left corner, and the boats moored to them, had hardly any lights upon them. The posts now reflect the light on their right sides, and the lights on the boats are also more defined. Printed in dark brown. On plate paper.

559. Marked: "4.th trial". The sky has been re-worked so as to darken it, the flat cloud has lost its obtrusiveness, and there is more contrast between the sky immediately around the sun and above it. The light on the upper end of the post to right has disappeared. Printed in warm brown. On Whatman paper.

560. Marked: "Fifth trial—". The change is principally in the sky, the only clouds seen being a long line of stratus running across the whole plate immediately above the sun. The upper part of the post reflects the light again. On Whatman paper.

561. Marked: "2.nd St." and "May 27. 1885. [Sic! Although the plate is dated 1886.] 4 Very fine impression — The 4.th taken." The sky has again been changed. The whole of it is now mottled, with a brilliant area of light immediately above the sun. On Whatman paper.

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